

Television Age

**Stations pay more for audience research today, but—
How new blood, new ideas revitalized a tired agency
When Hope, Berle, Skelton quit, are networks ready?**

**PAGE 27
PAGE 30
PAGE 34**

PETRY

Colorspot

TV MEDIUM FOR '66

Television is a most re-
in, medium for viewers and
rters alike. Add the big
of flexibility and you have
Colorspot, a real result
The Stations we repre-
are leading the way with this
new kind of selling.

FOR FOUR DIMENSIONAL SELLING



REGIONAL STATION REPRESENTATIVE

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LA • DETROIT • LOS ANGELES

PH • SAN FRANCISCO • ST. LOUIS



KIMBA

the white lion (everything else is
in glorious color)

52 first run half hours

enough said!
screen it

you will agree

KIMBA is unequalled
any
in ~~first~~ run syndication



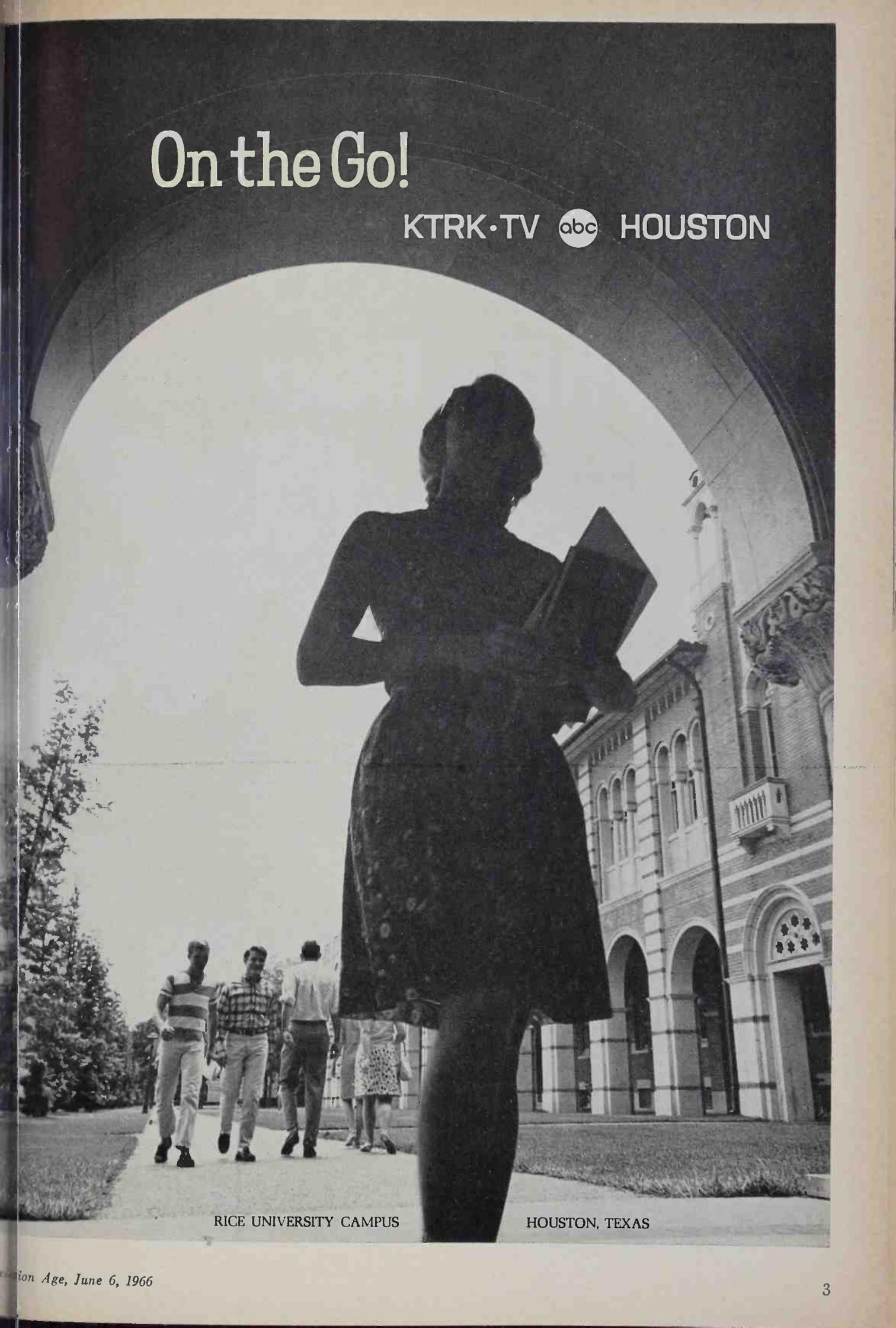
FILMS

30 ROCKEFELLER PLAZA
NEW YORK, N Y 10020
CIRCLE 7-8300



On the Go!

KTRK-TV  HOUSTON



RICE UNIVERSITY CAMPUS

HOUSTON, TEXAS

**NOW IT'S
THE**

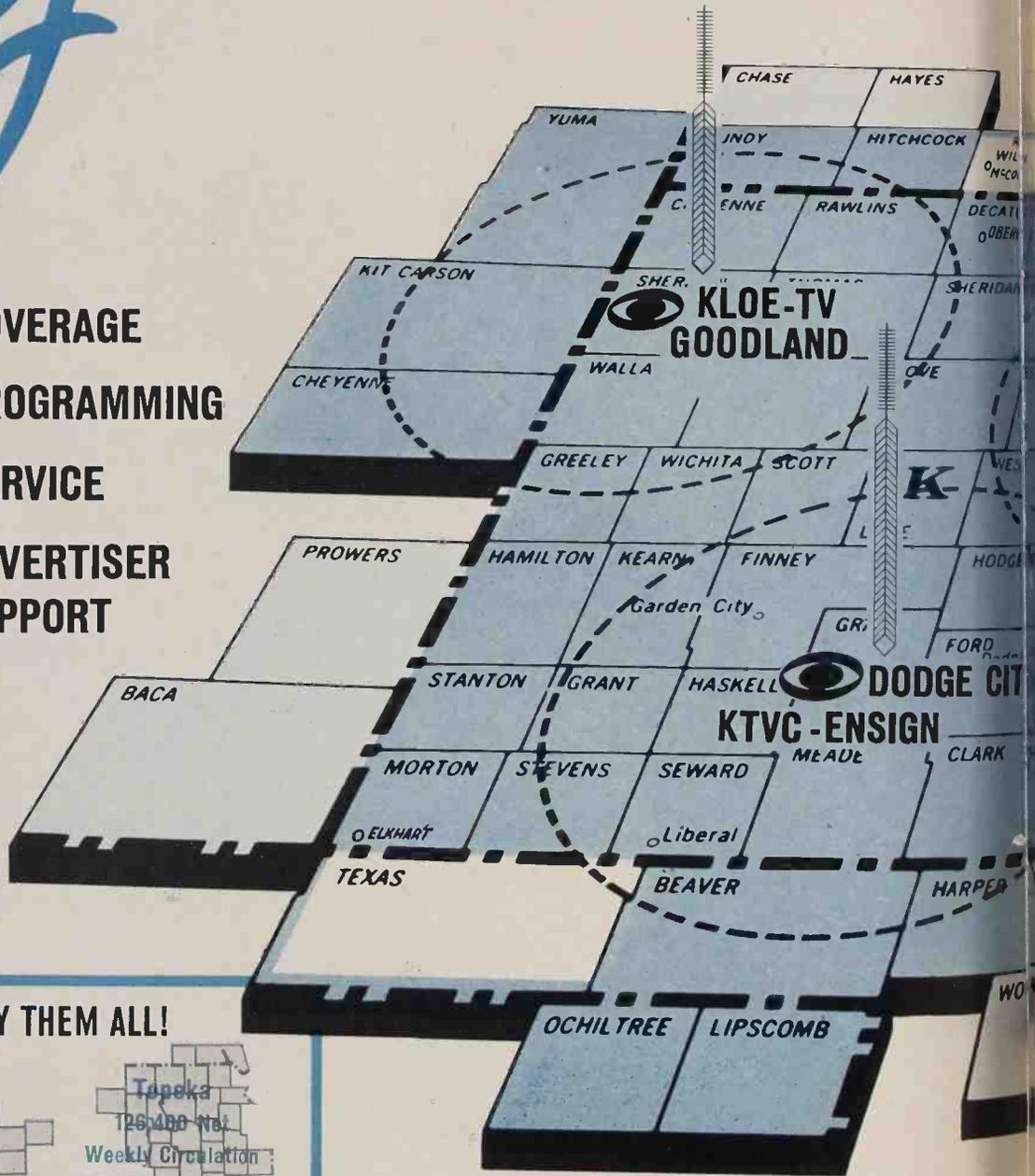
Greater

KANSAS

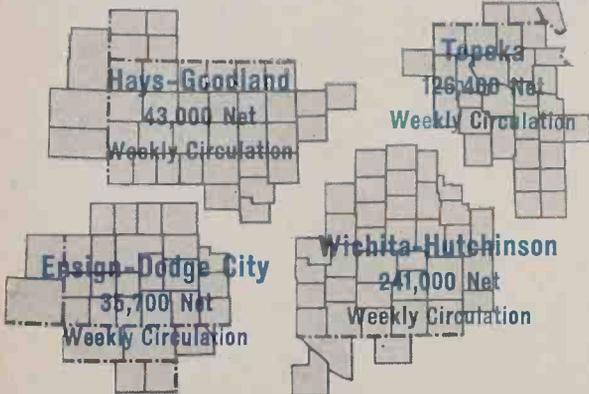
33rd

TELEVISION MARKET

all Kansas **COVERAGE**
all Kansas **PROGRAMMING**
all Kansas **SERVICE**
all Kansas **ADVERTISER
SUPPORT**



BUY ONE...OR BUY THEM ALL!



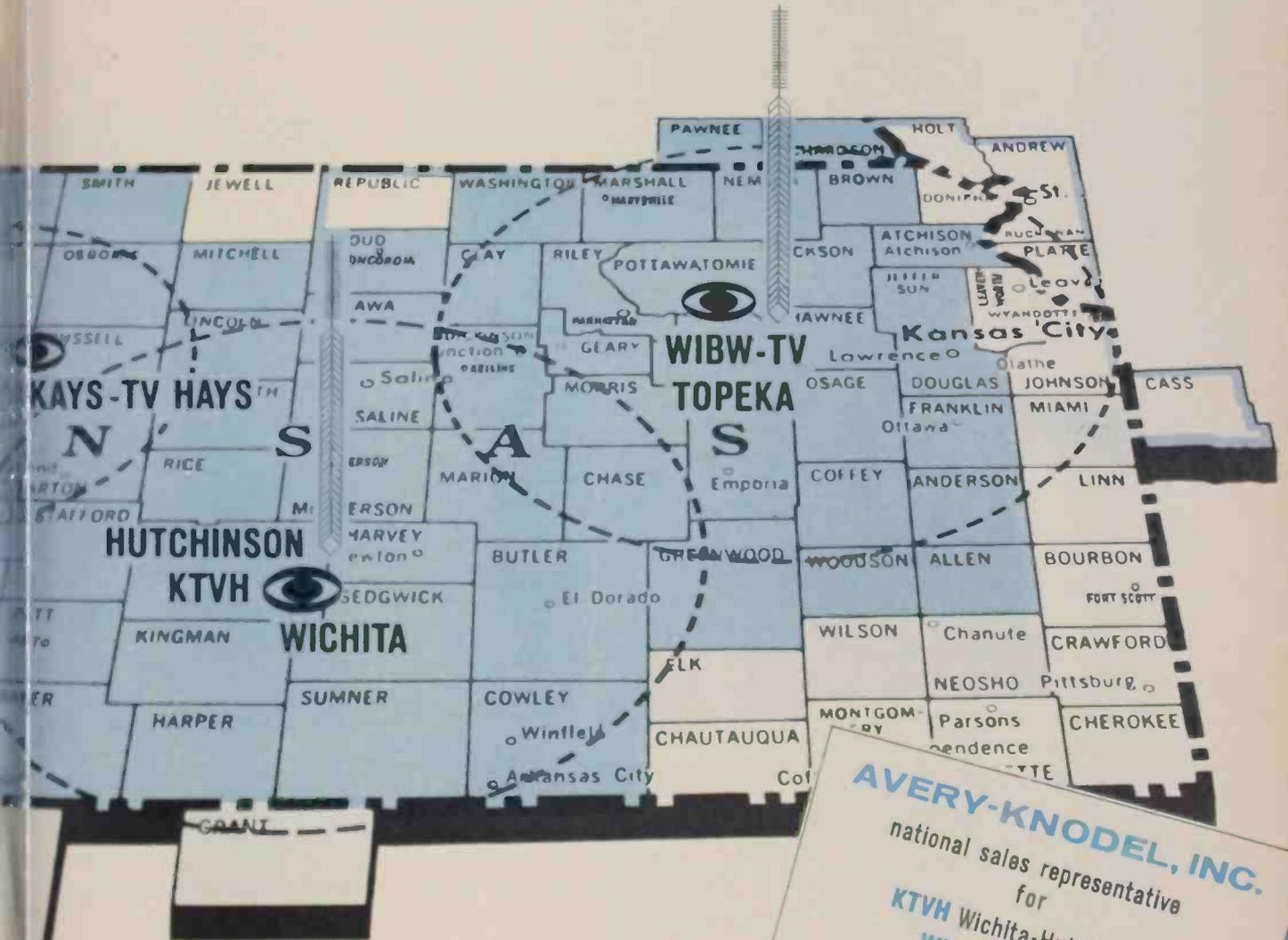
A unique advantage of KBS is its flexibility. If full-state coverage is not indicated, you can buy one, two, or whatever combination of KBS stations fits your budget or marketing requirements. Each KBS affiliate is independently-owned, locally managed, assuring you of maximum local-interest programming and dealer support.

With WIBW-TV Topeka added, the Kansas Broadcasting System now offers border-to-border coverage, north to south, east to west, in a single buy total area of 792,500 TV Homes, 94% of the state total, plus a big bonus audience in adjacent states.

BROADCASTING SYSTEM

THE ONLY *all Kansas*
TV NETWORK

SOLD NATIONALLY
BY *Avery-Knodel*



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as never been a buy like this before. There's
to match it now. It's time to take a new hard
your midwest market list. Make sure you're
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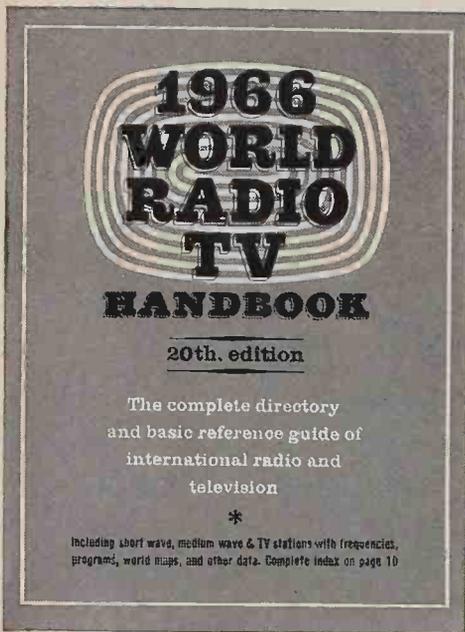
EVERY-KNODEL, INC.
national sales representative
for
KTVH Wichita-Hutchinson
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KAYS-TV Hays
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KLOE-TV Goodland
and the
KANSAS BROADCASTING SYSTEM
effective June 1, 1966



NEW YORK
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LOS ANGELES

CHICAGO
DETROIT
DALLAS
SAN FRANCISCO

JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark

or

1270 Avenue of the Americas
New York, N. Y. 10020

JUNE 6, 1966

Television Age

27 RATING THE RATERS

Audience research data costs more today, but stations pay more willingly than they once did

30 PLAIN PERSUADERS

LaRoche, McCaffrey and McCall—a spanking new age built on an old foundation

32 NEW, FOR STATIONS: NETCOMP

Which affiliates aren't clearing what programs? Computers let the networks know instantly

34 TALENT FOR TOMORROW

When the feature films fade, and old stars retire, will new faces be ready to take their place?

36 THE BIG BOUNCE

A 90-year-old maker of sports equipment proves its youth with a full-scale tv campaign

DEPARTMENTS

16 Publisher's Letter

Report to the readers

18 Letters to the Editor

The customers always write

21 Tele-scope

What's ahead behind the scenes

23 Business Barometer

Measuring the trends

25 Newsfront

The way it happened

37 Viewpoints

Programming pros and cons

38 Film/Tape Report

Round-up of news

46 Wall St. Report

The financial picture

53 Spot Report

Digest of national activity

55 One Buyer's Opinion

Rebuttal to a rebuttal

79 In the Picture

A man in the news

80 In Camera

The lighter side

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Television Age

TOTEM PRODUCTIONS INC.

TV 9 7470

A NEW NUMBER FOR AGENCY TV PRODUCERS
LOOKING FOR A FRESH APPROACH IN STOP-
MOTION, LIVE-ACTION AND ANIMATION
TECHNIQUES.



BOB FRANZ . . . a film sorcerer in stop-motion and special effects with a fresh approach to cinematography and opticals.



WERNER KOOPMANN . . . a production supervisor of studio and location shooting with a fresh approach to production values and coordination of details.



KEN WALKER . . . a director and animator with a fresh approach to development and presentation of new film techniques.

TV 9 7470

A NEW NUMBER FOR AGENCY TV PRODUCERS
LOOKING FOR PRODUCTION COMPANIES WITH
A FRESH APPROACH TO FILM MAKING.

TOTEM PRODUCTIONS INC.

220 EAST 23RD ST. NEW YORK, N. Y. 10010

No. 23

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Philadelphians matter to WCAU-TV

Thirty thousand miles by jet or only thirty minutes on foot — on TV10, local programming takes the broad view. Production teams go the full distance — any distance! — to provide thorough, perceptive coverage of people and events of vital concern to Philadelphians.

Example: "Louder than Guns," a recent full-hour color special, produced in cooperation with the United States Marine Corps. TV10 flew a crew 30,000

miles for an unforgettable look at Philadelphia men serving in Vietnam, which The Evening Bulletin called: "superior to many network specials on the same subject." Local audiences agreed, giving the program a solid 15.0 rating against tough network competition. Said one Marine mother: "Thank you for letting us see where the boys are."

Example: "Our Man in Borneo," a color, on-location close-up of four young



Philadelphians at work with the Peace Corps
in Maluco in the jungles of Malaysia.
Peace Corps officials were so impressed
with what they saw that they requested (and
received) a print of the film for showing as
educational aid in some 1,000 colleges
across the nation.

Director: "Halfback in the Promised Land,"
a gripping, close-to-home focus on the
social and conditions which led to the
1964 North Philadelphia riots. Eagles star

halfback Timmy Brown, a native-born
Philadelphian, talked to teenagers
about their lives, their hopes for the
future, and what can be done to prevent
a recurrence of the tragic riots.

Obviously, Philadelphians matter
to WCAU-TV! And matter enough for us
to go all the way to get closer to matters
close to Philadelphians. No wonder, year
after year, one of the things that matter
most to Philadelphians is WCAU-TV.

Source: ARB Coincidental rating estimate, subject to qualifications on request.



Variety matters to WCAU-TV

To the three B's of music add Blavat! And you have a perfect example of the almost infinite variety that makes TV10's local programming so appealing to so many people ...so many different people.

Each year, for example, WCAU-TV presents a one-hour, prime-time concert by Eugene Ormandy and the world-famed Philadelphia Orchestra, produced especially for television, direct from Philadelphia's

historic Academy of Music. An all-star event this year's gala concert featured violin virtuoso Isaac Stern and Metropolitan Opera soprano Mary Costa. Previous concerts have highlighted such stellar performers as Roberta Peters, William Warfield, Itzhak Perlman and John Browning.

Moving adeptly from the sublime to The Supremes, TV10 makes the teen scene with its weekly presentation of "The Discophonics"



e, starring Jerry Blavat. On this
log, on-camera dance party, Jerry,
urrent rage of Philadelphia's hip set,
deover the latest and greatest in
C. Guests are equally "in." Like
ne Warwick, Sammy Davis, The
eds Brothers and The Ronettes.

frontly, WCAU-TV spices variety with
ota production. Everything—from
mainoff to rock and Bach—benefits

from the same scrupulous care, the same
expertise in all departments. As a result,
on TV10 opposites attract large audiences
and important local sponsors. Banks,
utilities, services have found TV10 programs
ideal advertising vehicles.

Of course, no station can please all people
all the time. But one thing is certain:
no one in Philadelphia comes closer to it
than CBS Owned WCAU-TV.



Community well-being matters to WCAU-TV

A perceptive eye to the multi-various needs of the complex Pennsylvania-New Jersey-Delaware community it serves... an unswerving dedication to answering those needs to the full extent of its resources. These are the means by which WCAU-TV transforms concern into purposeful action.

Case in point: "Design for Danger?"— a two-part TV10 study to determine whether today's automobiles can be made safer. Divergent viewpoints were aired, as were

film clips of staged accidents, pictures and diagrams of proposed safety features and interviews with such authorities as Ralph Nader, author of the highly controversial "Unsafe at Any Speed" and Senator Abraham Ribicoff, chairman of the Senate subcommittee which has been investigating auto safety.

Or "What Can Medicare Do for You?"— an hour program presented by WCAU-TV as the original cut-off date for application



Medicare approached. Following a brief presentation of facts on the new health plan, a panel of experts from the Social Security Administration stood by to answer questions phoned in by viewers. Effective? More than 100 telephone calls poured in while the program was on the air!

"The Water Crisis"—co-produced with CBS Owned WCBS-TV New York, which featured Governors Scranton, Hughes and

Rockefeller in an inter-city discussion of the emergency facing the drought-stricken Northeast and plans for dealing with the problem, both now and in the future.

Certainly concern for the public welfare is the duty of a responsible mass medium. But when it is activated with skill, fervor and imagination, it becomes more than a duty. It becomes a vital force in the life of the community and its individuals. Such a force, in fact, is CBS Owned WCAU-TV.

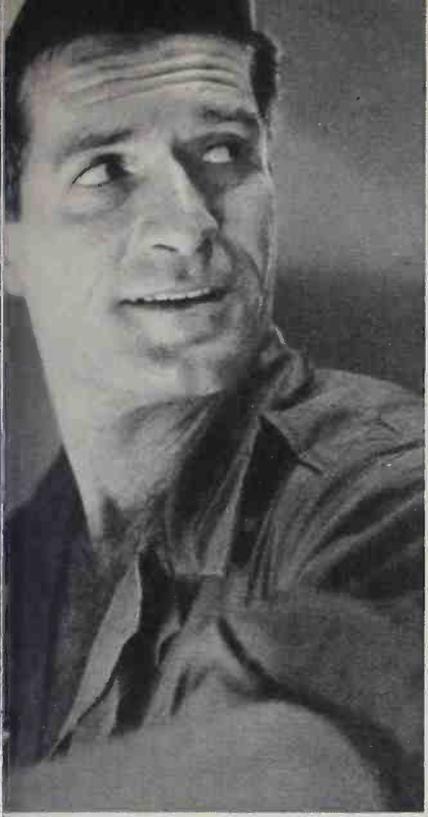


Showmanship matters to WCAU-TV

On TV10, community affairs programs are doubly effective because they are seen — and enjoyed — by large audiences. The reason: showmanship, which adds new and exciting dimensions to vital subjects... which attracts wide attention to matters of particular urgency for members of the Pennsylvania-New Jersey-Delaware community served by WCAU-TV.

As in the case of some recent TV10 specials. Pennsylvania-born, miner-turned-actor

Jack Palance was especially chosen to narrate "The Miners' Story," a candid study of the mines, and the men who work them in the state's depressed hard coal region. His powerful narration, based on first-hand experience, added immeasurably to the program's impact. Another native-born Pennsylvanian, Imogene Coca, brought her inimitable comic flair to a fanciful, colorful tour of historic Philadelphia, "Incredible Incident at Independence Square." Eddie Albert was host and narrator on



od the Lifeline," a TV10 Sunday
cia which documented the fight of
ad phia's Dr. Isaac D'Jerassi against
dally disease, leukemia. Hugh O'Brian
at TV10's Southeast Asia color
a "Louder than Guns." And so on.

mter of fact, star quality sparks
yting TV10 does. And it is this same
pponal taste and imagination—
sare expert writers, directors,
er men, technicians—which are

available to advertisers who want to
guarantee a red-carpet reception for goods
and services in the nation's 4th market.

Showmanship matters to WCAU-TV.
And it matters to millions of viewers
throughout TV10's coverage area. Why not
find out how much it can matter to you?

© WCAU-TV Philadelphia / CBS Owned
Represented by CBS Television Stations
National Sales



Big for its Age

WCEE-TV, CHANNEL 23
in Rockford, Illinois

Coming on Fast in 5 months
(AIR DATE: SEPTEMBER 12, 1965)

Oct., Nielsen Report — 10 Share
Nov., A. R. B. Report — 15 Share
Feb., Nielsen Report — 23 Share

Channel 23 delivers
23 Share of audience.

Competitively Priced
See Meeker Representative



Rockford-Freeport, Illinois

Letter from the Publisher

New Help for Talent

There are encouraging signs in the air and on the drawing boards that indicate that the drought may be over. We refer to the watershed crisis but a growing programming shortage both network and local, that is of concern to everyone in television, including the advertisers and their agencies. This concern was evident at the recent annual meeting in Chicago of the National Association of Television Program Executives, a group of young and earnest men whose immediate and long range responsibility is programming.

What was encouraging about this meeting is that it gave us a glimpse to a condition in television that has been noted here several times over the years: the lack of an adequate talent development program, or farm system.

Network speakers, notably NBC's Mort Werner and CBS's Irwin Segelstein, agreed that a crucial shortage of writing, directing and acting talent lay ahead for tv. Ways to alleviate this shortage were discussed, and additional details of what the networks are doing to bring along new talent are presented in this issue, beginning on page 34.

But the NATPE is basically a group of local program executives and their problems seem to be even more complicated. Most of these executives have to evaluate the offerings of package managers and feature film distributors and also cope with the network schedules. Further, they have to develop station programming—not simply news and weather, but programming that is suitable and responsive to their individual community's needs.

Speaking to this point, Mel Goldberg, vice president, planning and research, John Blair & Co., told the program executives that "unless you continue to provide a basic reason, a *raison d'être* if you will, for the advertiser to deliberately seek you for his advertising—unless you continue to offer some individuality, some personality, some local programming to properly supplement network, it seems to me you are deliberately fostering your own decline and working toward your own extinction. If you can provide no real reason for your existence other than as the distribution center for network programming, then you are offering no substantive reason for the advertiser to seek you out. Essentially it is your burden."

Moves to help matters are already underway. Greater effort and expense are needed. Both network and station have everything to gain by furthering new talent. In the end, the system of free television will have proved its viability.

Cordially,

S. J. Paul

HOW TO BE FIRST WITH THE NEWS IN CHICAGO



"NBC NEWS NIGHT REPORT"

Source: NSI March 1966. WMAQ-TV share of audience 50% M-F, 10-10:30 p.m. Audience and related data are based on estimates provided by NSI and are subject to the qualifications issued by this service. Copies are available on request.

WMAQ-TV's "NBC NEWS NIGHT REPORT" shows the way.

To begin with, you assemble the finest possible staff of reporters. Men like "Night Report's" Floyd Kalber, Harry Volkman, Len O'Connor.

Next, you enlist the full support of broadcasting's foremost news organization—NBC News.

Given the best staff and the finest resources, you then expand coverage to thirty minutes, seven nights a week. ("NBC News Night Report" was the first news program to do this in Chicago.)

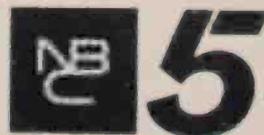
Finally, you present this nightly coverage *in color*.

Result: a program that is not only first with the news but first with the news audience.

Fact is, in its time period (10-10:30pm), WMAQ-TV's "NBC News Night Report" attracts as large an audience Monday through Friday as all the other Chicago stations combined—and ranks 5th among Chicago's programs in *all* time periods, prime time, anytime.

Your move.

WMAQ-TV



Represented by NBC Spot Sales. **OWNED**



Letters to the Editor

Is Spot Tv Local?

It is with great regret that I notice in your article of April 11, titled *Tv As Toymaker*, that you are making a classic error in quoting estimated tv budgets for toy manufacturers.

In your panel on page 27 of your issue dated April 11, you purport to show "Toydom's Top Tv Ten." You list in descending order firms such as Mattel, Topper, Ideal, Marx, Remco, Kenner, Milton Bradley, American Character, A. C. Gilbert and Hasbro. You show 1965 network and 1965 spot tv budgets. You also quote that the network and spot figures are as reported by Television Bureau of Advertising, based on N. C. Rorabaugh/LNA-BAR data. You indicate that the network and spot estimates are based on manufacturers' statements, toy trade sources, schedules already placed, past records and projected plans.

Are you aware of the fact that the N. C. Rorabaugh study, as it relates to television toy spot expenditures, is for all practical purposes misleading and erroneous in that it does not pick up that portion of any toy manufacturer's time placed through local toy wholesaler sources in a given market?

You quote Hasbro's 1965 spot tv budget as approximately \$541,700 in this estimate. I am personally willing to show you and prove to you via 1965 affidavits from tv stations, that Hassenfeld Bros. placed in excess of \$2,500,000 worth of spot television during the year 1965.

The Rorabaugh study, inasmuch as it applies to toy manufacturers who are buying what is commonly referred to as "jobber-tv" generates a totally false picture of spot tv budgets.

It is unfair to the readers of publications of any type, either tv indus-

try-oriented or toy trade-oriented, to use the Rorabaugh study as a basis for toy manufacturers' spot tv budgets because it does not take into consideration this large portion of every toy manufacturer's tv time buys.

You further state that Hasbro's estimated 1966 tv budget is a total of \$1,550,000, of which \$800,000 is estimated for network and \$750,000 is estimated for spot. Where in God's name did you get this estimate? Even Rorabaugh can't be that far off base, that they could mistake a \$5.5-million spot and network tv budget for \$1,550,000. You may be interested to know that, based upon our recently completed first-quarter revised estimate of our current 1966 advertising budget, that we have spent in excess of \$1,300,000 for January, February and March of 1966.

I will also be more than willing to show you affidavits received in this office for that amount. Is it the practice of supposedly reputable publications such as your own to accept and disseminate research data of this type without fully determining whether or not the information is accurate?

I would appreciate an answer from some qualified source in your organization to these questions. I believe it is about time that both manufacturers and publications who service the advertising industry get together to either encourage Rorabaugh to either include toy jobber spot tv statistics or drop the use of this service as a means of documenting toy manufacturers' spot tv expenditures.

LARRY O'DALY
*Advertising & Sales
Promotion Manager
Hassenfeld Bros., Inc.
Pawtucket, R.I.*

Acknowledging that its "estimates" are estimates in the proper sense of the word, TELEVISION AGE stands by its figures. The dispute, of course, is engendered by two interpretations of the term "spot tv," one used by this magazine and by the television industry, and the other of which is Mr. O'Daly's. An explanation of the industry's interpretation of "spot tv" follows.

I have read the Hasbro letter criticizing you for using our toy spot tv expenditures.

This blast strikes me as being

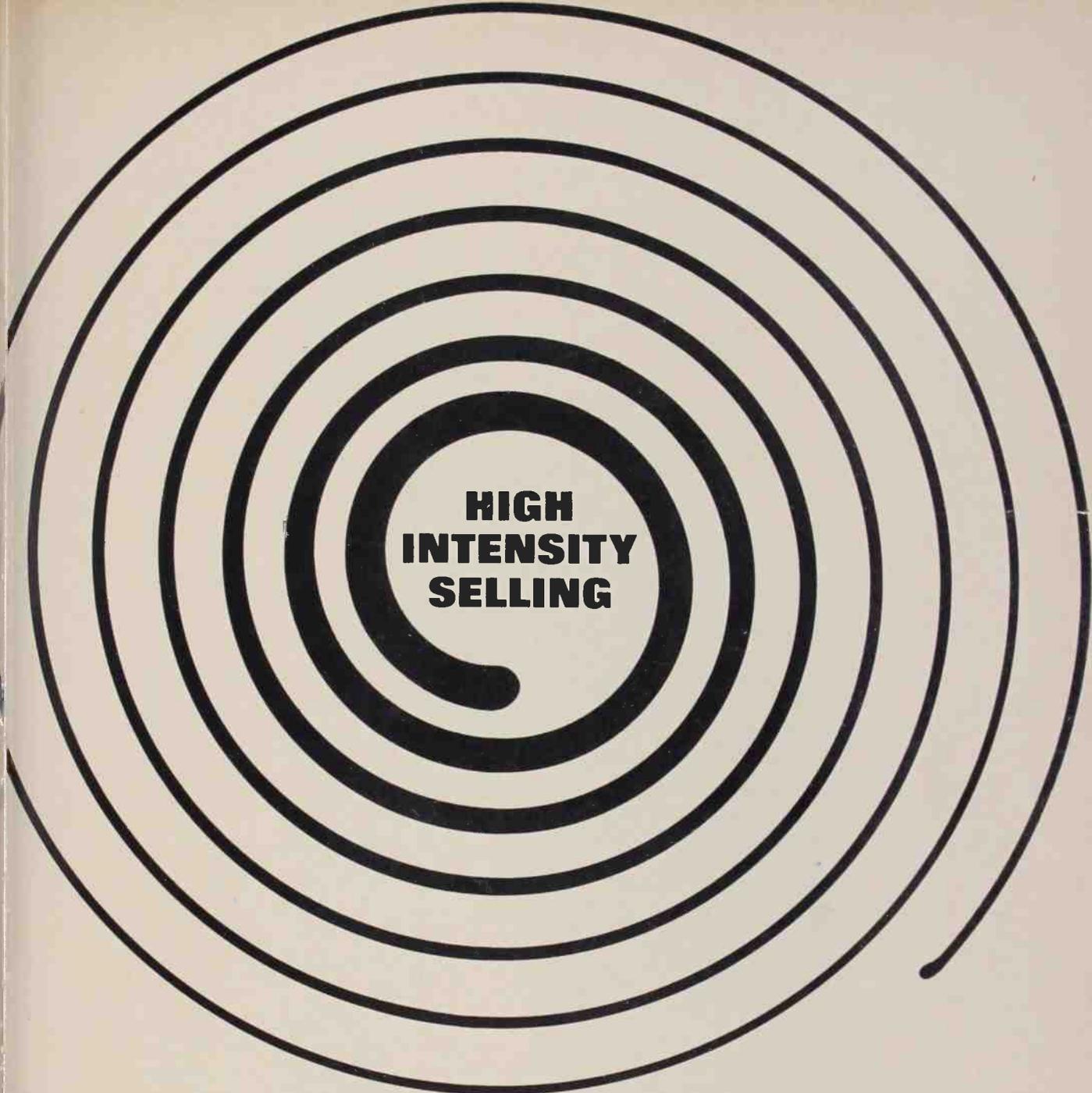
wholly unwarranted since Mr. O'Daly has always been aware that our figures cover national and regional spot tv only and do not cover local. He admits this quite frankly in the third paragraph of his letter when he says that we do "not pick up that portion of any toy manufacturer's time placed through local toy wholesaler sources in a given market."

The method of timebuying employed by some (but not all) toy companies differs from the vast majority of other advertisers using the spot tv medium. Certain toy companies, such as Hassenfeld, buy time sometimes directly from the station but more often indirectly through jobbers, dealers and wholesalers, and also through a complex system of barter deals. Other toy companies use the standard procedure — they buy time from stations through the sales representatives. This explains why our figures will be reasonably accurate for some toy companies and way off for other toy companies.

In his last paragraph, Mr. O'Daly suggests that he and you get together to encourage me "to include toy jobber spot tv statistics." It is not feasible now for us to expand our operation so as to include "local tv." Assuming that the stations would be willing to report it (which I doubt), this would require handling a tremendous volume of schedule data involved with department stores, specialty shops, banks, theatres, hotel loan companies, real estate companies, funeral homes, cemeteries and many other local merchants, including toy jobbers, dealers and wholesalers. This type of report is not feasible because, in our opinion, there wouldn't be enough subscribers to pay a fraction of the costs.

Incidentally, we sent two 1965 figures for Hassenfeld to TvB—one for the company and another for their regional distributors—both of which add up to \$968,200. This is considerably more than \$541,700 as you published, but still far under the \$2,500,000 O'Daly quotes.

N. C. RORABAUGH
*President
N. C. Rorabaugh Co., Inc.
New York, N.Y.*



**HIGH
INTENSITY
SELLING**

WNOAI-TV

WNOAI **RADIO**

San Antonio

WWDC

Radio

Washington, D. C.

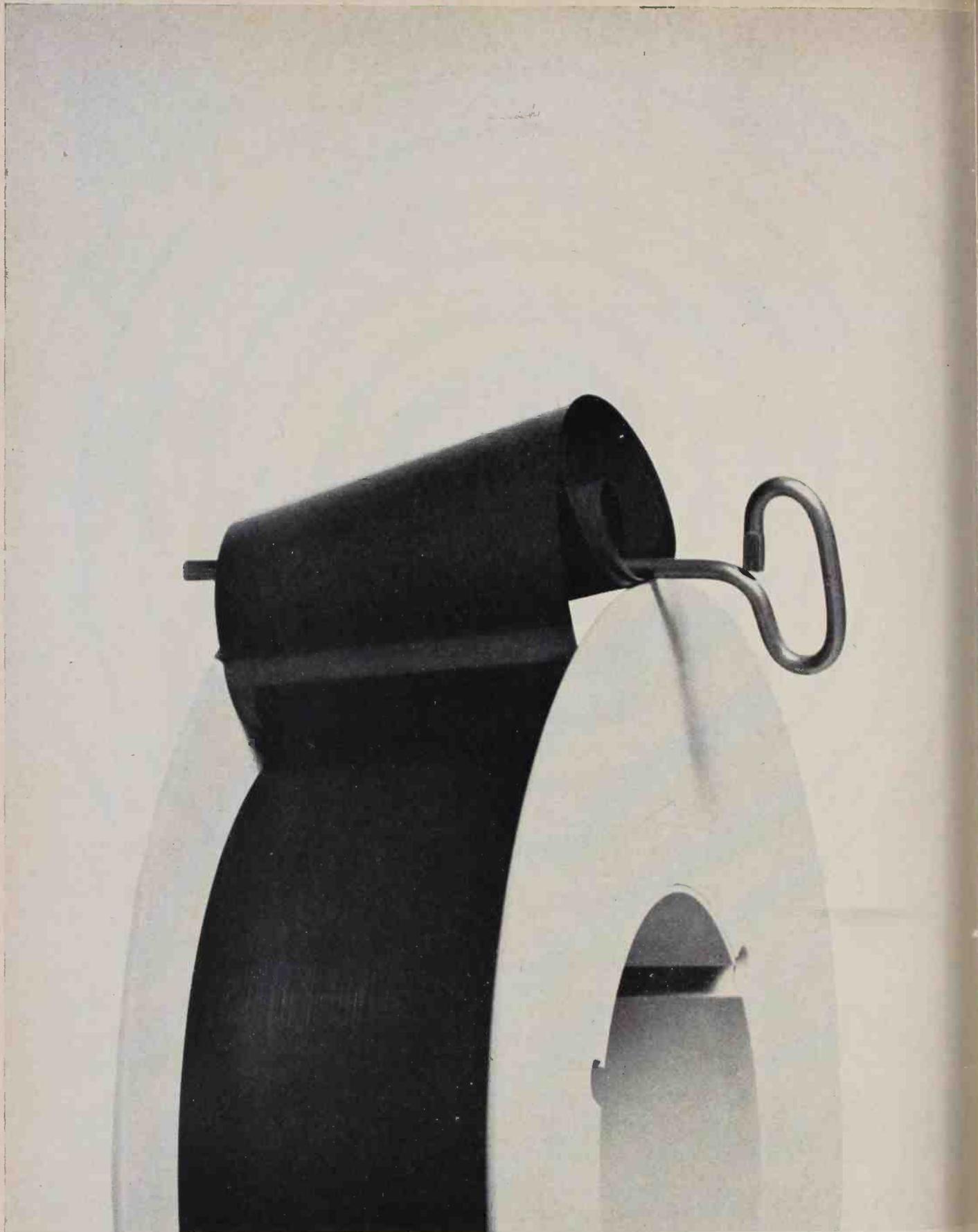
Now represented by



Broadcast Communications Group

• New York City • Chicago • Cleveland • Los Angeles • San Francisco • St. Louis • Dallas

AVCO BROADCASTING CORPORATION



When it comes to color, some people wait around (and wait around, and wait around and wait around) to see what develops. **We can ours fresh.** At Videotape Center your color commercial is ready in a matter of days, not weeks or months. We take no credit for it. It's the nature of our medium. Shoot your next color commercial on tape. It's the natural thing to do.

**VIDEOTAPE CENTER**

Videotape Center, 101 W. 67 Street, New York, N. Y. 10023 (212) TR 3-5800

Never The Twain Shall Meet

In spite of the hopes raised by *Death of a Salesman* that a second Golden Age of television is looming in the future, the long-standing proposals for the networks to finance legitimate productions for future telecasts are a long way from being realized. Most of the established producers and writers still prefer to take their chances on the big money by accepting financing from traditional sources, and cleaning up with motion picture rights. The networks consider that the alternative, financing unknown writers and unestablished producers in the hope that their dramas will be successful on the stage, is so risky.

New Syndication Pattern?

Triangle Station Sales, with its various locally-produced sports shows in syndication, has found that national sponsors like a sales pattern it developed last fall with Xerox in its sponsorship of the Watkins Glen auto races. For a flat fee and a guarantee of 100 stations, Xerox got a single commercial and the local station was free to fill in the other spots. This pattern (for other sports programming) was followed by Chevron, the Fram Corp., Johnson Outboard, DuPont and again by Xerox.

Wine and Videoland

Spot tv continues as an important part of marketing plus for wines, with the more exotic imported aperitifs getting more of vintners' tv budgets, the ordinary red (and white) markets less. High-proof brands (Thunderbird, H. V. Habre, etc.) figure hardly at all in tv plans; the burgeoning, affluent gourmet market—young marrieds, young singles, and prosperous oldsters—is the target in high city spot campaigns for Byrrh, St. Raphael, Dubonnet, Monsieur Henri, Martini & Rossi, Cinzano and Cherry K. fa.

The Away that Overhead

In the unending proliferation of tv commercials production outfits, and the continuing trend to shooting on location, ownership of a soundstage has become less and less a status symbol, and more and more a millstone. Even the high-volume studios are trimming overhead costs wherever they can, and studios attaining "full-employment" forsake whatever advantages might once have accrued from owning, not renting, a stage.

"By, Joe, You Want Gum?"

More Japanese contributions to American society are scheduled for a fall introduction when a Nippon chewing gum manufacturer expects to advertise his products through spot television. The American agency, Norrito, isn't talking, but rumors are for limited test in the markets in September.

Worldwide "Networks" Already a Reality

While pundits envisage the day when satellite tv will have people all around the world watching the same shows night after night, U. S. syndicators are already achieving a similar result, although not quite as universally. With sale of new network entries in Canada, Japan, Great Britain, Australia, and some of the more developed countries of Latin America (Venezuela, Argentina, Uruguay, Brazil, Mexico), remote peoples will be seeing the new fall shows either same night or same week as the U. S. population. The phenomenon of pre-premiere sale is everywhere growing, although a handful of countries—Finland, Sweden, and some others—still won't buy from a pilot sample, but insist on a look at the first 13.

The Law's Delay

It is an absolute certainty that the revision of the U.S. Copyright Law, which would require CATV systems to pay for their signals, will not be enacted . . . at least in this session of Congress. The reprieve will give CATV owners valuable time to bring their case before the public. The bill is now sitting in the Copyright Subcommittee waiting to be reported out to the full House Judiciary Committee. Once through the Judiciary Committee, the bill must traverse the Rules Committee, the full House of Representatives, the Senate Judiciary Subcommittee, the Senate Judiciary Committee, the Senate, almost certainly a Joint Committee of Conferees, back to the House and Senate, and finally the President. "When will the changes take effect?" is the most frequently asked question in CATV circles. "Probably never," says the National Community Television Association, holding its breath.

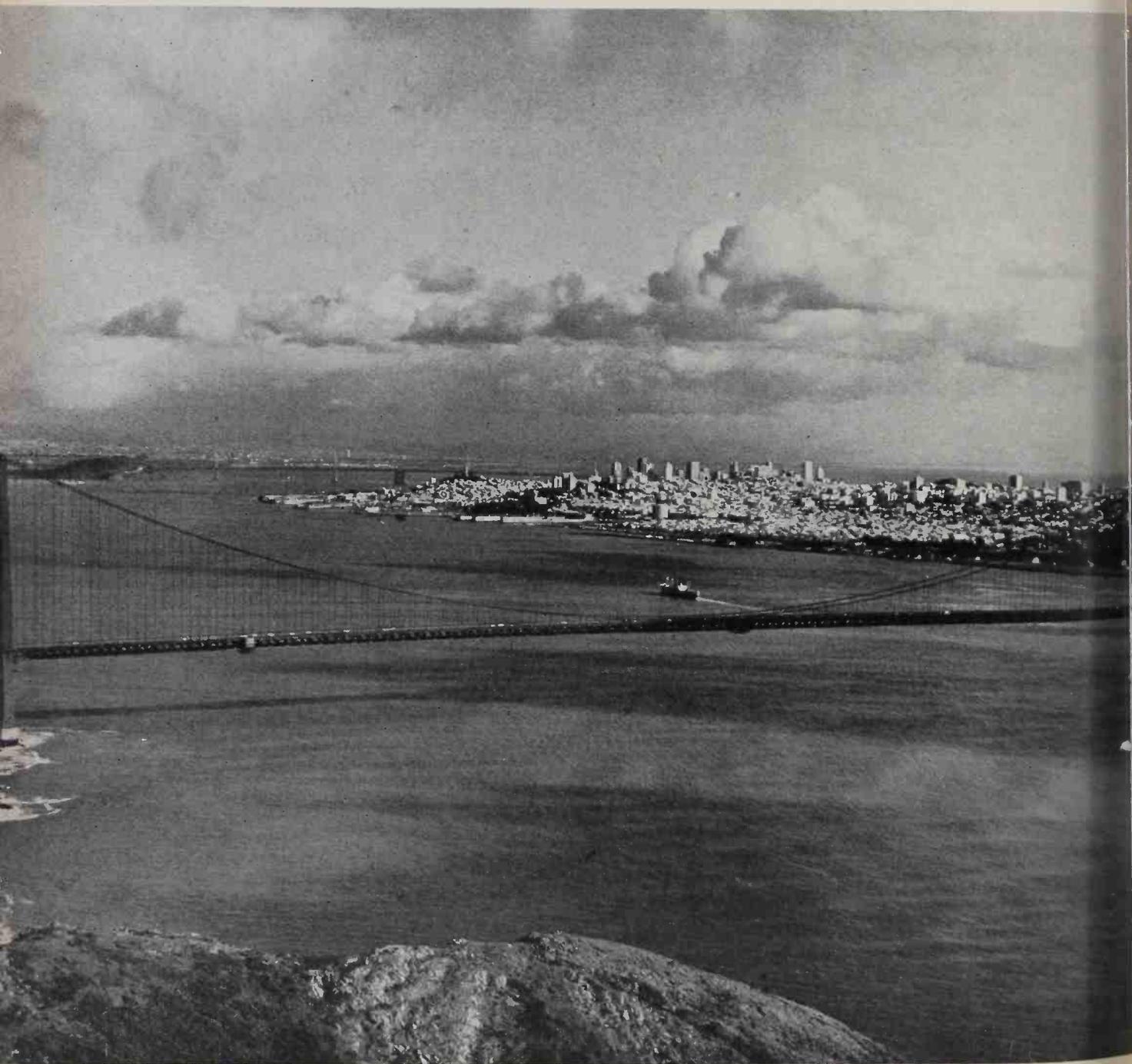
The Black-and-White Remnants

In the stampede to color, a few sizable advertisers have chosen to stand on the sidelines continuing in black-and-white. Rheingold Beer keeps its ethnic campaign commercials in black-and-white, because, as one of the brewery's executives explained, "most beer drinkers don't own color tv sets." Other advertisers occasionally make a commercial in black-and-white when they're in a hurry to get it on the air (Wilkinson Sword, for example). But such cases become rarer every day, and a color viewer will be hard pressed, come fall, to find a black-and-white commercial on a network or even a local telecast.

Anyone for Venice?

Some 800 tv commercials have already been entered in the 13th annual advertising film festival, held this month in Venice under the auspices of SAWA (Screen Advertising World Association). Projection of the tv entries starts June 13, ends June 18. Nearly 30 countries are participating in the festival.

If you lived in San Francisco . . .



. . . you'd be sold on KRON-TV

Business barometer

While national/regional spot volume during the first three months of the year increased at rates below those of the same months in 1965, the situation was exactly reversed so far as local and network compensation revenue were concerned. Again in March, as in January and February, gains on the local and compensation sides helped take up some of the slack caused by the spot slow-down.

For the industry as a whole, local business in March '66 was up 18.4 per cent over that in March '65. Business Barometer records show this as the strongest March-to-March gain in a decade. In dollars, the industry's stations are estimated to have done \$31.1 million in local business this past March as compared to \$26.3 million in March '65.

compensation, it's estimated the stations sold \$20.4 million worth of time to the networks. This represented an increase of 9.7 per cent over the previous March.

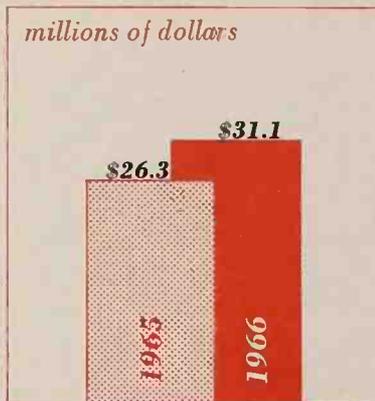
Comparing March activity with that in February immediately preceding, local volume was up 18.7 per cent, compensation was up 14.0 per cent.

Once more, as if to give credence to the adage that "the rich get rich," the largest gains in both local sales and compensation were made by the largest stations. For outlets with annual revenue of \$3-million-and-up, the local volume increase over March '65 was 20.2 percent; for compensation, it was 10.7 per cent. Stations in the two lesser billing categories showed below-average increases, although they certainly were healthy ones.

Averaging the January-February-March increases produces a first-quarter gain of 16.2 per cent in local business. (Last year's local surge was only 11.6 per cent over first-quarter '64.) Compensation in the first quarter was up 7.1 percent over 1965's first three months a gain more than three times the increase of 2.3 per cent that first-quarter '65 had shown over '64.

Next issue: how national/regional spot business fared in April.

LOCAL BUSINESS



March (up 18.4%)

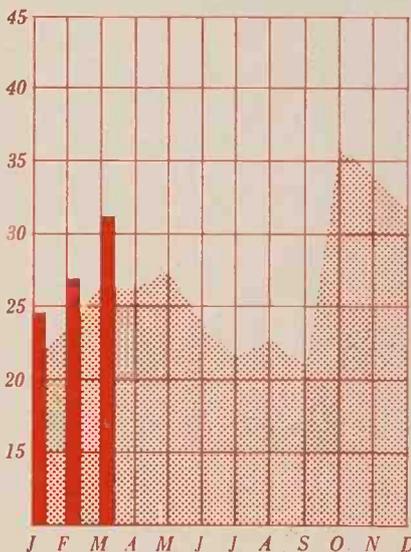
NETWORK COMPENSATION



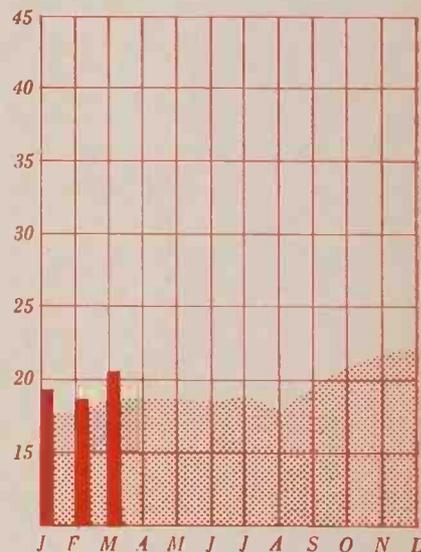
March (up 9.7%)

Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million	14.6%	8.6%
\$1-3 million	15.9	8.3
\$3 million-up	20.2	10.7

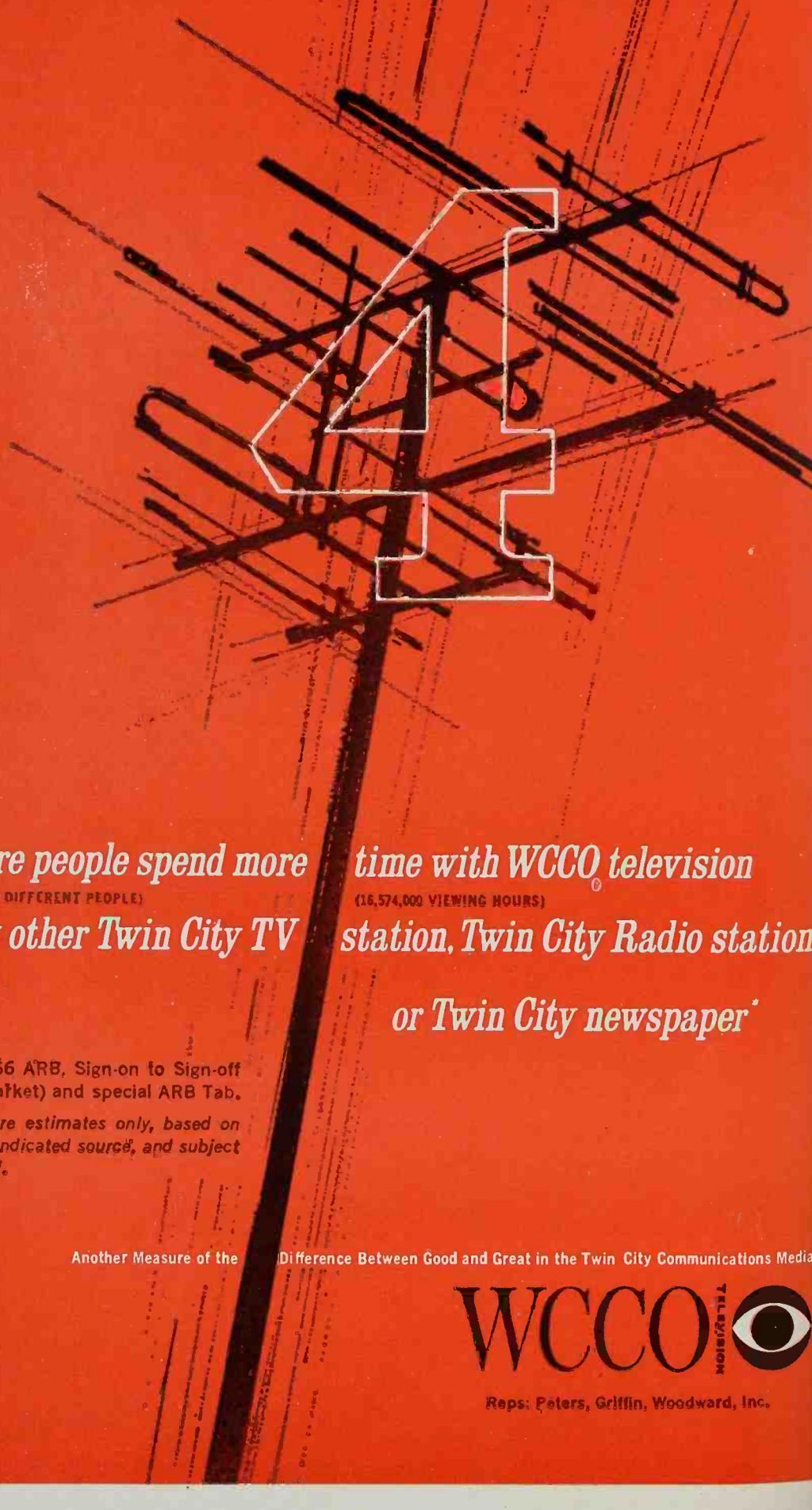


1966-'65 comparison



1966-'65 comparison

copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)



4

each week more people spend more
(2,334,400 DIFFERENT PEOPLE)
than with any other Twin City TV

time with WCCO television
(16,574,000 VIEWING HOURS)
station, Twin City Radio station,
*or Twin City newspaper**

*Based on January 1966 ARB, Sign-on to Sign-off
(59-County Twin City Market) and special ARB Tab.

NOTE: Audience data are estimates only, based on
information supplied by indicated source, and subject
to the limitations thereof.

Another Measure of the Difference Between Good and Great in the Twin City Communications Media.

WCCO TELEVISION 

Reps: Peters, Griffin, Woodward, Inc.

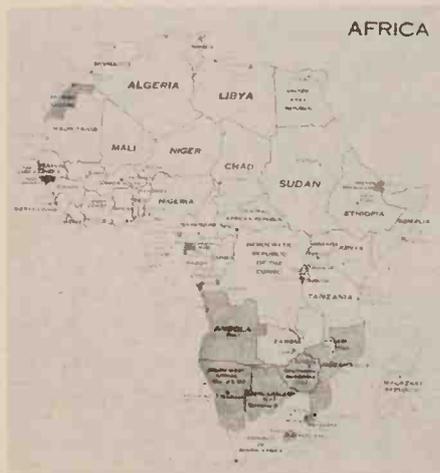
Continent. An African semi-anniversary is nearing completion on the seventh floor of ABC News' offices at 66th Street. Before the end of the year the participants (producers, cameramen, film editors, audio engineers, writers, and consultants) will fly to Nairobi, Kenya, for a nine-month final exam. Most of them think it will be the biggest trial of their lives. When they return next spring, ABC will be richer by one hour-and-a-half hour show on Africa. The network may also be \$2 million poorer (cost of the program). The show has been scheduled for telecast on May, April 21, 1967.

It is not the most ambitious television production ever conceived, at least it is the most expensive. Almost everyone will immerse themselves in Africa for nine months. From Benghaluru to Durban, and Dakar to Addis Ababa, six camera crews are planning at least one visit to each of the 53 or most three dozen countries on the sprawling continent. Their mission knows no limits except the Atlantic and Indian Oceans. If they succeed, they will provide a glimpse into Africa from beginning to end, both in time and in space. They seek to condense Africa's history and prehistory, its land, peoples, animals, conflicts and hopes, into the single month prime-time production. At the same time they seek to be entertaining, informative, and accurate. With such broad objectives, the leadership of Operation Africa freely admit the possibility they have bitten off more than they can chew. But then, the challenge is a major appeal.

As the story goes, the germ of the project Africa was conceived in a New York taxi cab. Thomas W. Moore, president of the ABC-TV network, and Hubbell Robinson, executive in charge of production for the new ABC-TV series, *ABC Stage*, were discussing ways to improve and expand the concept of a docu-

mentary. The upshot is Project Africa, in which the facilities of ABC, Inc., its departments and divisions, have been fully committed to the massive communications undertaking. As it is now planned, it will be the first of a series of shows depicting the lives, activities and heritage of the peoples of various regions of the world. ABC has projected a second evening of continental exploration on South America for sometime in 1968. The latter effort, as well as other shows on world regions, will depend on the success of the African project. It is hoped that the film will "transcend the limits of the news-documentary form by creating a television evening which involves the viewer emotionally and personally in addition to informing him," Mr. Moore said.

Tribal Problems. Once given the weighty assignment, exactly where does one begin? That is the problem now confronting executive producer



TV's Costliest Show?

James Fleming who picked up the gauntlet in early May. Speaking in his temporary office Mr. Fleming sighed, "I guess I'm just a fool for punishment. I was offered the job and what could I do?" He glanced up at the wall to a map of Africa and a monsoon chart by country (which, to a large extent, will de-

termine his shooting schedule) and frowned, "In many ways, you know, the political divisions are not as important in Africa as the tribal boundaries . . . and there are hundreds of tribes." Mr. Fleming does not claim to be an expert on Africa (he was correspondent during the war for CBS and *Newsweek* in Cairo), but he has surrounded himself with a number of colleagues who do.

Since the project was announced and the offices set up, Mr. Fleming said he has been deluged with phone calls and letters from people offering advice or service. With such unsolicited interest, the production staff has been filled out in a relatively short time. Among the major African experts, indoctrinating the less-informed staff before moving out, are Blaine Littell, coordinator and producer for special projects, Eliot Elisofon, director of creative production, and Robert Ardrey, consultant.

Mr. Littell first became interested in Africa when he was named to head CBS' first permanent bureau there. He has just completed a book on Henry Stanley's famed journey through central Africa in the late 1800's. Eliot Elisofon, on leave of absence from *Life* magazine, has written and photographed a pictorial study of the Nile. Robert Ardrey, author of *African Genesis*, first became interested in Africa when he traveled there in 1955 to investigate various discoveries concerning human evolution. Mr. Ardrey, a playwright and screenwriter, recently completed the screenplay for *Khartoum* which will open soon in London.

Production Flow. As director of creative production, Mr. Elisofon said one of his biggest headaches in planning the project is coordinating each of the camera crews on agreed techniques so the final film will flow easily and without jarring photo-

(Continued on page 78)

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{X} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY

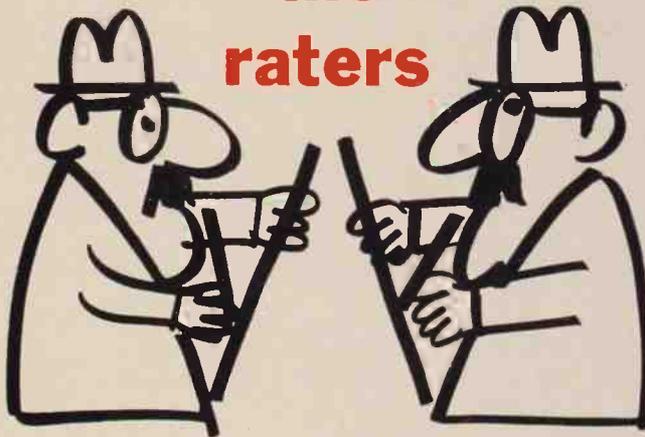


Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



*Although station expenditures
for audience research
have more than doubled
over the past five years,
attitudes are more affirmative*

Rating the raters



Television stations are spending more for audience research than ever before and are enjoying it more. These two seemingly contradictory conclusions emerge from a special survey of stations conducted by TELEVISION AGE, which was then compared to a similar study done for the year 1959.

Some results:

- The *average* station today—that composite size—pays over \$14,500 a year to the ratings services, well over double, indeed, nearly triple the amount it paid in 1959 (\$5,761).
- This means that the *total* invested by stations in audience research last year amounted

to well over \$8 million, as compared to an estimated \$3 million spent in 1959.

- An analysis of station spending by rate classification (see following page) shows that the lowest category (class A hourly rate under \$250) barely experienced an increase, while stations in almost all other higher classifications more than doubled their research expenditures.

- Despite this increase, the rating services have decidedly improved their images, at least with stations. Whereas only a little better than one-quarter of the sample in 1959 considered the services adequate, better than half do today.

- Nevertheless, there is still a large segment

Average Costs to Stations for Rating Services

Station Class A hourly rate		Number research firms used	considered adequate	considered inadequate	Amount spent per station	Evaluation*		
						Same	Improved	Worse
Under \$250	1960	1	20%	80%	\$2,024	—	—	—
	1965	1.4	50%	50%	\$2,877	45%	33%	22%
\$251-\$500	1960	2	28%	72%	\$3,412	—	—	—
	1965	1.2	58%	42%	\$7,579	44%	40%	16%
\$501-\$900	1960	2	23%	77%	\$5,464	—	—	—
	1965	1.8	49%	51%	\$11,726	34%	55%	11%
\$901-\$1,500	1960	2.5	38%	62%	\$10,598	—	—	—
	1965	2	50%	50%	\$16,177	28%	58%	14%
\$1,501 Up	1960	2.5	30%	70%	\$14,759	—	—	—
	1965	2	62%	38%	\$30,051	20%	80%	0%
Average Station	1960	2	27%	73%	\$5,761	—	—	—
	1965	1.7	54%	46%	\$14,597	34%	53%	13%

*Since the Harris hearings on the rating services

of station executives whose attitudes toward the rating firms cannot be called friendly ("The rape of the industry," said one). Strong negative attitudes especially exist among the smaller market stations.

These are the major conclusions to be derived from a questionnaire returned by almost 30 per cent of the country's commercial television stations in every conceivable rate classification, region and type of market. As the table on the opposite page indicates, attitudes vary considerably by station size.

One new question was added to the study. Stations were asked, "Would you say that since the Harris hearings the ratings services have improved, stayed the same, gotten worse?" The average for all stations is as follows: 53 per cent thought

they had improved, 34 per cent thought they had remained the same, and 13 per cent said they'd gotten worse. A breakout of this question by rate classification shows that the smaller stations reported the highest percentage of "worse" answers (22 per cent) while the largest stations (class A hourly rate of \$1,501 and up) reported no "worse" answers. These bigger stations, in fact, gave the rating companies the highest positive vote of all: 80 per cent of them thought they had improved. In fact, as the table shows, there seems to be a direct relationship between rate category and affirmative answer: the higher the rate, better the rating (so to speak).

Of some interest is the number of research companies used by stations in the past year. There was a slight

decline over all, which can be attributed in part to the virtual disappearance of Pulse from the television measurement scene and in part to the possible reluctance of stations to commission additional special studies from other companies in view of the rising costs of the two basic services. Only stations in the lowest rate category have increased the number of firms used while a sharp falloff can be seen in the \$251-\$500 classification.

In general, station complaints and general comments on the rating services centered around size of sample, discrepancies in reports, high costs, too much demographic information, too little demographic information, too few reports, too many reports. Obviously, a great determining factor in station attitude toward

services is the position of the market and the position of the station in the market.

complaint, and one that will probably grow louder as uhf continues its development, centers around the problems in a mixed uhf-

“Garbage into a computer will give you garbage at the other end.”

market. As Richard W. Long of WABE-TV Lafayette, Ind., noted, larger samples are needed to measure more adequately the uhf penetration—particularly in smaller markets. Gerry Quick of WOLO-TV Columbia, S.C., feels that “there are too many questions about mixed markets that go unanswered.” John R. Kingsley of KHFI-TV Austin, a uhf outlet, says that “ARB has given improved results, but Nielsen has not.” Mr. Kingsley is convinced that “uhf in a mixed u-v market . . . must have some changes from the treatment of straight v market.” A spokesman for Field Enterprises, Chicago, says that further refinements are needed to measure uhf penetration. Earl Hill of KTRE-TV Lufkin is also convinced that the sample is inadequate in most cases.” He says that CATV and color set controls are not consistent with non-CATV non-color to provide accurate comparison of results.”

Discrepancies between the two services were hit by many station managers. Says Roland Weeks of WISV-TV Charleston, S.C., “The wide discrepancy between ARB and NSI

on specific programs and in certain time zones means one of two things. Either one is very strong or the sample is not adequate for either. If the former is correct, we better start over in surveying our audience. If the latter, then maybe it would be well to average up the data for ARB and NSI and accept a happy medium.”

“How do you explain Nielsen and ARB books that are just the opposite for comparable time periods?” asks John Calvetti of KBAK-TV Bakersfield. “Somebody has to be wrong and the distribution of conflicting information only adds to the fallibility . . . of surveys in general. Granted, both companies use different systems in arriving at audience composition and totals, but there should only be one correct answer, not half-a-dozen. Our attitude is: it’s a crooked game, but the only one in town.”

George Hartford of WTOP-TV Washington, D.C., who feels that too much emphasis is placed on the ratings by time buyers, says that “the fact alone that ratings vary appreciably every book indicates something is wrong in methodology.” Walter M. Windsor of KLBK-TV Lubbock, Tex., thinks there are “too many ‘statistical flukes’ in the reports, and not enough of a sample for the much-heralded demographic data.” Asks Ervin Lyke, of WROC-TV Rochester, N.Y.: “The continual changes in format, type of sample, etc., has caused so many changes that it is just about impossible to compare results from rating to rating—can’t we get *some* stability in some areas?”

Reports Bob A. Roth, of KONO-TV San Antonio: “We find that in this market, neither service, Nielsen or ARB, is adequately measuring and reporting the entire television viewing audience. This is based on a special survey we had made by

M/A/R/C, Inc., which measured the Mexican population’s viewing on a personal-interview basis. As a result of his special survey, we found a tremendous additional audience going unreported. The real fault lies probably in the fact that neither Nielsen nor ARB measure homes unless they have telephones. The truth of the matter is that many homes in every market have television sets even if they do not have telephones.”

The following views were selected at random from the sample to give an idea of *expressed* station attitudes toward the rating services and the whole system of ratings. Because most of them are negative in one respect or another, in fairness to the rating companies, it ought to be noted that satisfied clients tend not to express themselves; the dissatisfied tend to be quite vocal about their grievances.

Some station men take a long-range view of things, and tend to criticize not the ratings systems them-

“Within limits, the ratings services are doing the job expected of them.”

selves, but the use of ratings. Thus Thad M. Sandstrom of WIBW Topeka says there is simply “too much reliance on ratings in the industry. I believe the biggest fault with ratings is their use and interpretation by agencies, advertisers, stations and networks. Too often, stations think only in terms of being Number One

(Continued on page 65)



How to make the film stand out in the crowd: Mr. Sidebotham, Mr. Yohe, Mr. Bottomley

How to place it for maximum effect: Mr. Weilbacher, Mr. Greig, Mr. Minehan



(Photos: Robert Galbraith)

“We came here because we wanted to work with people we liked, on products we wanted to work on. And that’s what happened.”

So David McCall sums up the course of the agency he and James McCaffrey took over three years ago. Then it was C. J. LaRoche, now in charge. LaRoche, McCaffrey and McCall. In those three years, billings had tripled, from a level of about \$10,000,000 in 1962 to about \$32,000,000 this year. But while the billings had grown, the number of accounts had scarcely changed: there are now 100 corporate clients in the shop, nearly the same as in 1962.

When Mr. McCaffrey and Mr. McCall came to C. J. LaRoche, the agency had long enjoyed a reputation as a “New England” shop, since most of the accounts were of the “New England” variety—old-established manufacturers, like Towle Silver. There were no package goods on the agency’s list.

Traumatic Experience

The year before, LaRoche had gone through the traumatic experience of dropping \$4.5 million of Revlon business, which in its brief passage through the shop had battered the rigidly compartmentalized structure of the agency’s departments. The cosmetic juggernaut left psychological scars at LaRoche, as it had at many another agency.

Another crisis arose after the death of James Webb, president of the LaRoche agency, in 1961. Then, U.S. Tobacco took away its Sano billings and the New England Candy Company (Necco) pulled out its entire line.

After that, Ken Beirne, who had been with the Biow Co., became president, but soon moved on to Revlon, and later, to American Home Products.

But if the agency seemed for a moment to be in peril of foundering, doubt was dispelled when Mr. Mc-

*Directness and candor
stand out in the character
of LaRoche, McCaffrey and McCall,
an entirely new
and different entity
on Madison Avenue*

Plain persuaders



Caffrey and Mr. McCall came in. Into the gap left by Mr. Beirne stepped Mr. McCaffrey as president and Mr. McCall as vice chairman. (A year later, Mr. McCaffrey became board chairman; Mr. McCall, president).

The handicappers in the street predicted great things. Both men had secure reputations in the business, gained at Ogilvy, Benson & Mather and earlier at Young & Rubicam. "If Jim McCaffrey had stayed at Y&R, he'd be running it today" says one veteran adman who has followed Mr. McCaffrey's career closely. Mr. McCall, OBM creative director, has been the subject of rare accolades from David Ogilvy:

"He has principles of business morality which are extremely high. He is intellectually honest. He doesn't suffer knaves gladly. He's very good at getting out advertising campaigns. . . . You know, in some agencies, there is a school of originality for its own sake. But he is closer to Rosser Reeves than to Fred Papert. He and I don't differ on that. He believes in my principles more than I do. *Il est plus royaliste que le roi.*"

Package Goods Field

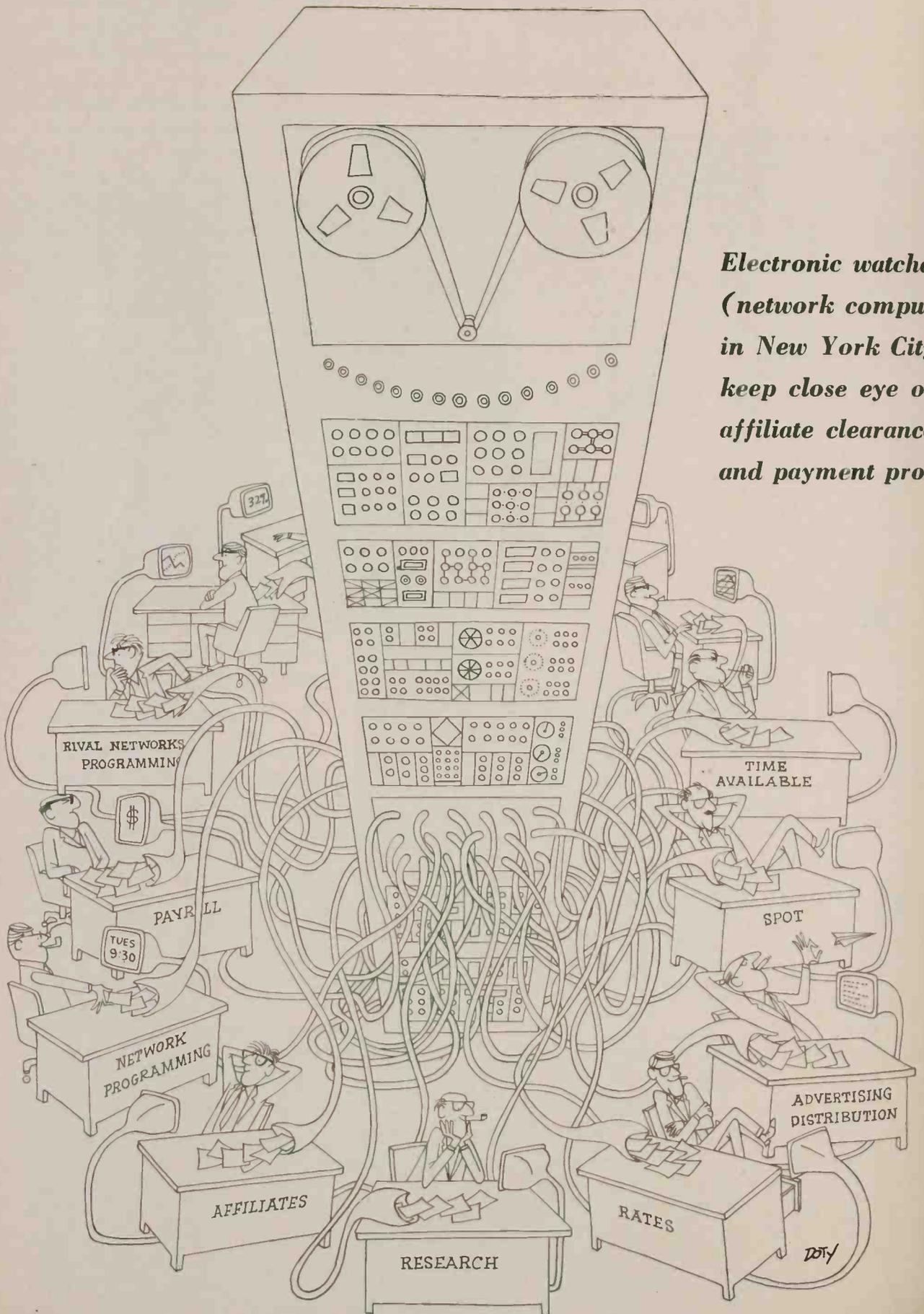
Today, the agency is moving ahead strongly in television and in package goods. Among the accounts using tv are Quaker Oats (Quaker Life and Instant Quaker Oats); Beech-Nut Life Savers (Martinson's Coffee); the Leeming-Pacquin division of Chas. Pfizer (Ben-Gay, Silk'n'Satin, Desitin), and Norelco. About 40 per cent of the agency's billings now get into television, network and spot.

While taking the agency into the package goods field, Mr. McCaffrey and Mr. McCall held on to the older accounts — Towle, Merck, Norelco, Hiram Walker, Peck & Peck—some of which had been with the agency ever since it was taken over by C. J. ("Chet") LaRoche in 1945. (What Mr. LaRoche took over was the

(Continued on page 69)

New, for stations: 'Netcomp'

*Electronic watchdogs
(network computers)
in New York City
keep close eye on
affiliate clearances
and payment problems*



walls are covered with con-
soles of blinking lights and whir-
ring tape disks and machines that
translate coded information. Is it
a cave? The control deck of a
jetliner? In reality, this science
fiction scene can be found in the
New York headquarters of NBC and
CBS. These two networks have spent
a great deal of effort and cash in
the mid-sixties getting a foot into
the twenty-first century.

At this writing, all three networks
to some degree involved in the
use of computers. The equipment at
CBS is presently the most sophisti-
cated of the three, although NBC
uses a transistor and a time-lag
tube. ABC, though there is cur-
rently something "under wraps", is
in the position of having its most
valuable "equipment" as sets in-
stalled on the cameras.

Administrative Drudge

The networks have discovered that
the computer is capable of handling
administrative work and records that
used to take teams of accountants
and clerks months to put in some
degree of order. The computers
used by the employees, keep track
of contracts, remember the "history"
of the company, assign timeslots for
commercials, and, in short do a
great amount of administrative
work in an incredibly short
amount of time. One special area,
where the computers have
proved themselves invaluable, is that
of affiliate relations.

With the advent of the computers,
the mechanics of affiliate relations
are handled by platoons of clerks
armed with calculators and tally
sheets. With the introduction of com-
puters, however, the time, and the
number of personnel involved in keep-
ing track of the vagaries of affiliate

relations, have been reduced to a
minimum. As one CBS executive put
it, "We can now do an analytical
job on competitive programming in
10 minutes instead of three days.
And, when it used to take three
days, it wasn't done well." CBS is
in a position to speak with authority
on this subject, for the network has
been phasing in computers for a
number of years.

Free Data Access

CBS has its most recent computer
installed in the upper reaches of the
network's new quarters on New
York's Avenue of the Americas. The
computer, a Univac 1050-III, called
"Freda" by amiable CBS staffers,
("Freda" standing for free data
access) has a number of control con-
soles situated around the building for
convenient access. Near one of the
consoles is the office of Bob Jami-
son, the man at CBS who, by virtue
of his title as director of affiliate
relations, is in charge of the mach-
ine's affiliate relations activities.

Mr. Jamison, a distinguished-look-
ing gentleman of the old school,
seems at first glance an unlikely pro-
ponent of the world of formica and
transistor. He admits that, "When
the idea was first presented to me
I was hesitant about using a com-
puter. But Freda has changed my
mind completely." Mr. Jamison can
be persuaded to provide an interest-
ing cook's tour of the computer facili-
ties. The heart of the machine is
a glass-enclosed control room where
several attendants keep track of the
dials and lights placed on the walls.
In the center of the room is a long
box that houses a circular drum
that is the memory unit. The drum,
which looks like an enlarged ver-
sion of the old Edison gramophone
cylindrical records, contains the

various pieces of information that
are transformed into typed messages
on any of the various consoles. The
computer operates on the random
access process which, Mr. Jamison
explained, "is like a lot of loose
beads in a box and the answer is
determined by how you pull the
string to line the beads up in order.
This is a new machine for us. We
were computerized at 485 Madison
Avenue but when we moved to our
new building we bought Freda. We
tried to sell the old machine, still
programmed, to ABC, but they
wouldn't buy it."

Freda Talks

Mr. Jamison illustrated his brief
tour by putting Freda through some
of her paces in terms of affiliate
clearances. He approached one of
the consoles and addressed it. "O.K.,
Freda," he said, "tell me exactly
how we stand on clearances in Dallas
this week." He punched a coded
series of instructions on the console
keys as he spoke. Before he had
stopped speaking the machine's keys
started to chatter about three times
as fast as a teletype machine's.
Within 10 seconds the CBS clear-
ance situation in Dallas for the up-
coming week was outlined in detail
on a lengthy piece of paper that
appeared from the console's innards.
Mr. Jamison smiled and Freda hum-
med quietly. "That's easy for her,"
he said, "she can tell me everything
we want to know about a show.
She'll detail the name of the show,
the client, the sponsor, the product,
the salesman's number, the start and
end date of the sales contract, the
number of the contract . . . every-
thing."

To demonstrate again the breadth
of Freda's activities, Mr. Jamison

(Continued on page 69)

"Anything that anybody does to help young talent is right," says a casting director at an advertising agency that turns out hundreds of tv commercials every year.

"Their motives are all right, I guess, but they're going about it all wrong," says a young and talented performer, who perhaps could be considered bitter since he's getting no help from anybody whatsoever.

"I'm not even sure of their motives," says a programming executive at a major agency.

The trio of opinion-givers were commenting on recent moves by each of the networks in an area generally called talent development. Two things—the variety of approaches used by the networks, and the controversy the subject matter can generate—indicates that television's stars of tomorrow can't be readily and simply turned out in assembly-line fashion.

Survival Techniques

Since the medium began chawing huge chunks of material and performing talent into small bits 15 years ago, programmers have often wondered aloud where the replacements would come from—for those stars who had worn out their welcome in the nation's living rooms or just decided to call it quits and live on their residuals. What has happened to the writing talent is well known: instead of through the individual craftsmanship of a Paddy Chayefsky or Tad Mosel, scripts today are generally turned out through teams of two, three or more writers, and those writers are part of a small "in" group that works on many, many programs. The shortage of performing talent (as well as script-writers) who can "guarantee" a sizeable audience is so acute that the threat of retirement from a Lucille Ball or Johnny Carson can send net-

work executives winging after the stars, waving new contracts and proffering them on bended knee.

To help fill the air with programming despite the shortage, the television networks have come up with a variety of techniques. One is to replace short half-hour programs, each of which requires its own performers, with 60- or 90-minute programs; thus, fewer actors and writers work longer. Another is to dispense with tv programs altogether, and fill the time period with old movies. Another is to re-run old programs as often as possible, particularly in the daytime hours. Another is to return "faded" stars for another go-round, hoping that their years of obscurity will produce among old fans a feeling of nostalgia and among new viewers a curiosity as to what all the shouting was about. (In the last-noted approach, for example, Sid Caesar is reunited! with Imogene Coca, or Art Carney rejoins! Jackie Gleason. Or, a new format is employed: Red Buttons is presented, not as a stand-up comic, but as a situation comedy actor; Milton Berle as host of a bowling match; Gleason as emcee on a quiz show.)

Tv as Parasite

Behind the moves, the network program planners reveal a sense of urgency, of plugging one leak here only to see another spring forth there, and then another there, and there, and there. Soon, they know, the feature films will be gone; the big names that have headlined shows for five years, ten years, almost 20 years in one instance, will be gone.

"This medium—television—has been terribly derelict in its obligation to new talent," said an executive in the programming department at an agency that once was extremely active in production for the networks.

"Like a parasite, it's eaten up performers from everywhere else: the movies, Broadway, nightclub, radio, the circus; it's taken writers from magazines, off-Broadway books, newspapers; it's adapted and put a 'new twist' on almost every available property that could be bought or stolen. And, except for very few performers, television has developed any youngsters of its own."

'Increase All Talent'

At the American Broadcasting Companies, James Hagerty, vice president in charge of corporate relations, made a point about the ABC "talent development" program begun last year, and under which the company is contributing (1) \$75,000 annually to Yale University and (2) \$62,000 annually to the American Academy of Dramatic Arts. At Yale seven neophyte playwrights work under fellowships that carry a stipend of \$5,000; at the Academy, 16 young performers receive grants of \$7,000 each to cover their tuition. The remainder of the ABC contributions go toward overall costs of the instructional classes. Mr. Hagerty's point:

"We're not terribly concerned about television developing talent on its own." That is, we're aware of the fact that we might help a half-dozen young writers work and study at Yale and not have one of them come up with an idea for a situation comedy. But one might do a novel or a play or movie that would be successful, and which someone else might turn into a one-shot special or a series. Our feeling is that if we can help increase the pool of talent in all fields, we will benefit in the long run. We don't sign exclusive contracts with these people. We don't say to them, 'When you're through school, you must sit down and write

and perform? Three networks answer . . .

ly or us, or sing for us or dance,
whatever they do. We don't make
at any shows that we could use
to them today, anyway. So we
pe they'll turn out to be produc-
ed good enough to be picked
by the program producers—and
me if they are."

At the American Academy of
Artistic Arts, director Frances Ful-
ler expanded on Mr. Hagerty's re-
mark. "The network does have *some*
priority on the scholarship winners
so that its people are invited to see
workshop productions *before*
anyone else." The school presents 25
productions a year, doing everything from
musicals to Shakespeare.

"When we see someone we like,"
said Mr. Hagerty, "we might say to
the producer—like a Desilu or Four
Networks—that there's a 'heck of a good
talent we'd like them to see. Now, they
may not see him, and they
may not use him, but at
least we can feel we've helped bring
talent along."

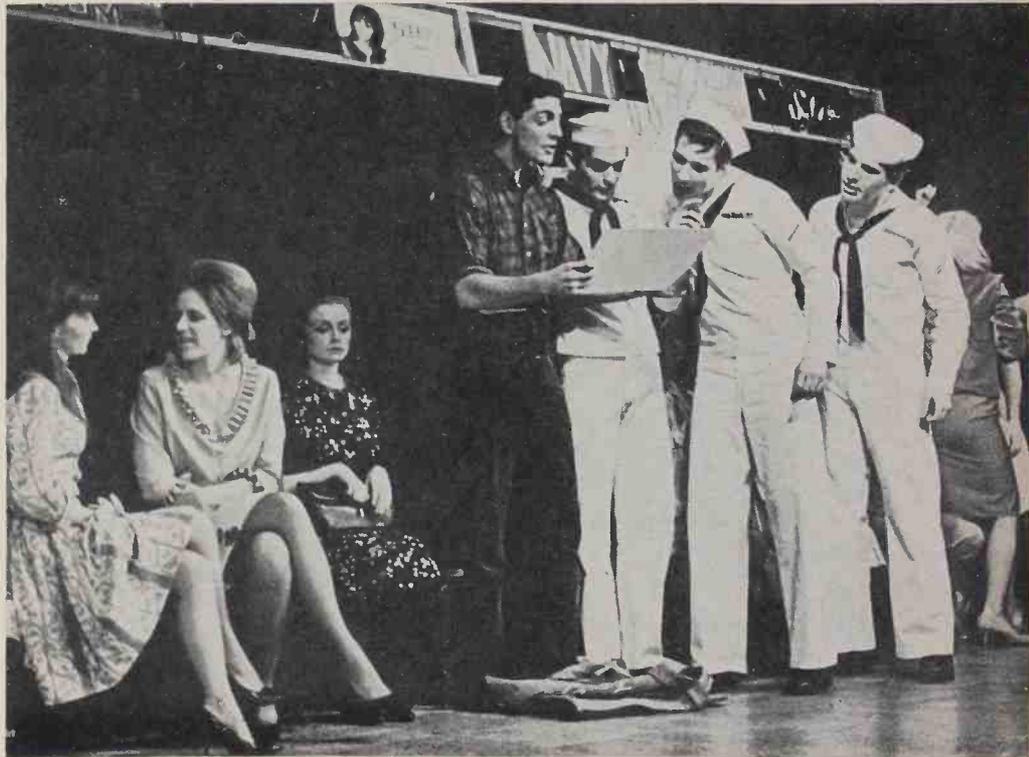
Famous Alumni

Miss Fuller noted that Elizabeth
Montgomery of *Bewitched* was an
American Academy alumna, as is a more re-
cent student who will have a role in
Control, a new ABC-TV series
produced by Mirisch-Rich. ("His
husband when he was with us was Tar-
zan," said Miss Fuller, "but
she's changed it again, I think.")
Formal schooling, as the American
Academy and Yale scholarships pro-
vide, but one way to encourage
and produce tomorrow's stars. At
SAG, the system is less broad in
scope than that of ABC-TV, but is
more structured than that of NBC.
To detail the CBS approach
to the "Actor's Workshop" has
been established at the network's
production City in Hollywood, and

(Continued on page 72)



Students work in American Mime class . . .



. . . perform musicals at American Academy . . .

Talent for tomorrow



. . . and rehearse the classic dramas

Every time Willie Mays knocks one out of the park, somebody at A. G. Spalding & Bros., in Chicopee, Mass., rubs his hands in glee. The Spalding company manufactures the baseballs used by both major leagues (and just about everyone else), so every homer hit by Mays, Mantle et al., means another replacement ball has to be bought for the game.

What with home runs and lost golf balls—and sales of golf clubs, bags, tennis balls and rackets, footballs, basketballs and sports equipment of all kinds—A. G. Spalding rang up net sales last year of almost \$52 million. To produce that sales total, the company spent an estimated \$400,000 in advertising, with virtually all of the expenditure going to print (sporting magazines, sports trade publications, limited space in *Time*, *Life*). At Young & Rubicam, which had handled the account for a number of years, the annual budget had once gone as high as \$800,000, but the client reportedly found the amount of money it spent didn't greatly seem to affect its sales. A year ago, after several unsuccessful efforts to get Spalding to "pull out

of print and put all the money into television to see what will happen," the agency managed to get an okay for some participations in some network sports programs. The immediate results were not especially noticeable.

Suddenly, though, with the impact of a PGA winner walloping a Spalding Dot straight down the middle, Spalding is really *in* television. What it took to get it there was a combination of factors: a new agency—the young Helitzer, Waring & Wayne, which has built a quick reputation in the highly competitive children's-merchandise field; an advertising budget that is approximately double last year's, "so our long-standing print effort could be continued;" and a realization that television today is so closely identified with sports programming, a maker of sports equipment is missing a cinch bet if *he*

*Spalding, old in years,
but young in ideas,
lands smack in the middle
of tv's sports picture*

isn't identified with that programming and the medium itself.

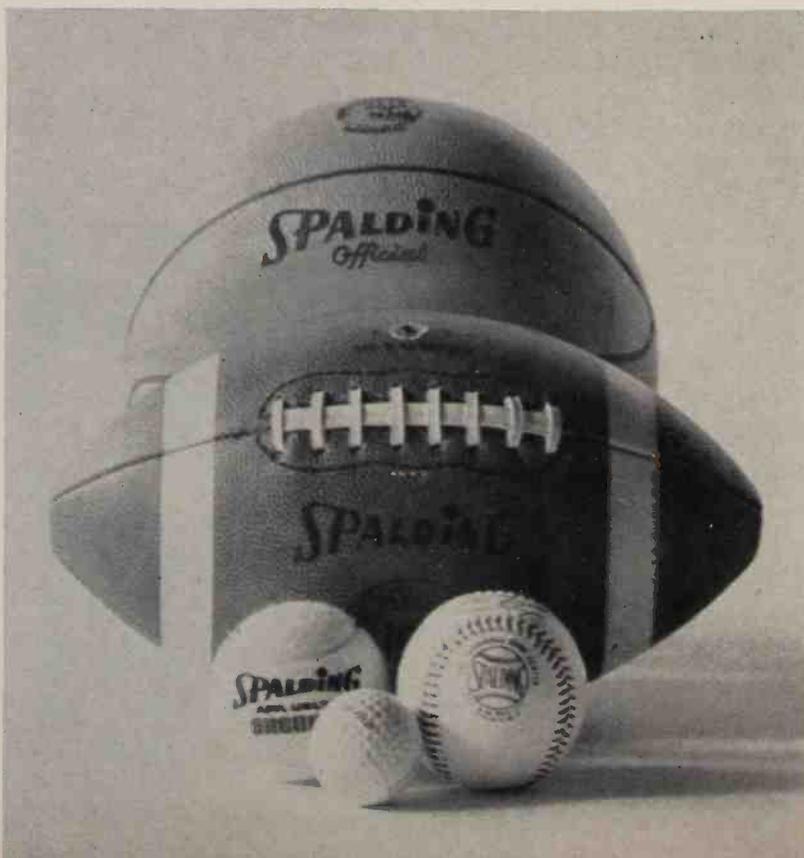
"We're 90 years old this year," said Spalding advertising/sales manager Chuck Wilber, "and we've been a part of American history for so long, there's a tendency to think of us as an old-line, staid company."

"Using a new and modern medium—television—will change that kind of thinking," interjected Saul Wilber, executive vice president and marketing director of HW&W, whose venetian-blinded Madison Avenue office a three-cornered interview was being conducted. "They're 90 years old," he emphasized. "They've made the *first* football, the *first* basketball, all the big-league baseballs in history. But they're young and active, like the people who participate in sports. We're getting that across with real sports language in our commercials and our ads, with a lot of humor . . ."

Why *now*, was the question, after 90 years, why a feet-first jump into television, involving a network participation buy of ABC-TV sports programs and a 25-market spot buy (news/weather/sports)?

(Continued on page 74)

The big bounce



Hope for Culture

Perhaps the most significant development in the pressure to improve the vast wasteland was vividly demonstrated this season in the rousing reception of Arthur Miller's *Death of a Salesman*. Although the drama is a lonely downbeat—quite the antithesis of programming the ever-popular television family whose total IQ's are roughly under 10—it commanded a mass audience. This is probably the first mass audience generated for such a traditionally selective vehicle.

To be sure, *Death of a Salesman* did not smash any records; but running second to *Bonanza* is a major triumph for this kind of effort. Actually, 15 million homes sampled the show for five or more minutes and eight million homes were tuned in on an average night. If the show had been programmed any place other than opposite *Bonanza* it is possible to conjecture that the average audience would exceed 10 million homes. All factors in the show were in balance. The cast, the production, the commercials were excellent and critically beyond reproach. The registration of the program indicated that that noteworthy sponsor of the good life got a proper value out of their investment. It was clear that commercials need not interrupt the emotional mood of the play. By spotting them in the traditional stretch period in the theatre the mood of the air was preserved and yet the advertiser's message was well enough done to balance the show itself. This illustrates the coming of the cluster theory wherein good commercials will appear back-to-back without interruption and mood. The attention to the commercials will be directly related to the excellence of those commercials.

Another urgent factor in getting a large audience to a meaty drama is proper promotion. Thanks to critical anticipation of the excellence of effort there was plenty of pre-show plugging in newspapers and magazines. CBS-TV also gave this special an adequate amount of promotion. All of this helped get audience. It is undoubtedly true that schools encouraged the watching of this classic.

What is the significance of this triumph over atrophy? It means that in the future every advertising dream can come true—a program that can be expected to do a good job of moving merchandise and at the same time be the kind of vehicle the advertiser will choose on his personal liking.

The problem of bringing culture to the masses has been the advertisers' or the networks'. The problem is for educators. The advertisers, in general, are men who enjoy bringing better fare to the people and to their families. The revolution has been in the education of the war babies and the increasing ex-

posure of children to college. In the foreseeable future the great majority of our audiences will have had some high school and most will have graduated. One in four will have some college education in the future.

With programs two hours in length featuring first-rate movies of increasingly adult themes, the vehicle is established for the dropping in of the better plays in the *Death of a Salesman* vein. Since the point is now made that prime time can be programmed with one two-hour vehicle on a pay-out basis, let's dream a little.

The cost of *Death of a Salesman* has been reported to be \$450,000 for the program. It is certainly worthy of two runs because its theme will not be exhausted—perhaps not ever. By dividing the cost in two (and it really could be divided many more times if a realistic yardstick were applied), the time-and-talent cost is about \$500,000 for 12 commercial minutes, or \$40,000 a minute. If the program had been put anywhere but where it was it could have averaged 10 million homes, or delivered intensely interested homes at about \$4 a thousand. With this kind of a pay-out, the network can make a case for a selective audience that also borders on a mass audience.

The next likely candidates might be plays in the current Broadway season. Why not *Marat-deSade* or *Philadelphia Here I Come* or *Man of LaMancha* or *The Lion in Winter* or *Fiddler on the Roof*? If the shows could be taped for under \$500,000 for at least two runs, everyone would come off handsomely and still not affect the repeat theatrical value of the properties for little theatres, colleges, etc.

How about sending a crew to Stratford and picking up some of the great Shakespeare that those worthies are



doing? Why not whip out to the Tyrone Guthrie theatre in Minneapolis and pick up a stock company doing Ibsen or Chekov? With a little luck even New York's Repertory Theatre may come up with something besides Brecht.

Is this all a dream? Is it the tossing and turning of Alice in Wishfulthinkingland? Not any more. It was before *Death of a Salesman* pointed out that the audience to television is changing. The change is subtle and gradual, but, nevertheless, it is there, and more and more a gripping adult story has a chance to be heard in the wilderness.—J.B.

PULITZER JINGLES?

Probably the only writer of "jingles" who ever came close to winning a Pulitzer Prize, Mitch Leigh isn't taking his "loss" too seriously and is concentrating instead on the business in which he's long been one of the leaders. That is, as the creative force behind Music Makers, Inc., a company which has worked on as many as 10,000 commercials since it was founded by Mr. Leigh.

The musician's brush with Pulitzer fame came, of course, when *Man of La Mancha*, a Broadway musical about Don Quixote, for which Mr. Leigh provided the score, reportedly was one of very few productions considered in this year's balloting. (Eventually, the Pulitzer judges declined to give *any* drama prize—but such is fame, or near-fame).

As writing music for Broadway is an art, the writing of music for commercials is becoming more and more an art of its own, says Mr. Leigh. New and original ideas are sought out these days, he claims: "It's very seldom someone comes to us and says, 'Give me something like the Tijuana Brass on *Taste of Honey*. They've learned that the right music can't turn a Grade B idea into a Grade A idea, but it can turn an A idea into an A-plus commercial."

Music Makers, which now occupies a duplex in the Warwick Hotel, right on New York's new network row, was set up by Mitch Leigh in 1957. The next year he was joined by Herman Edel, who serves as president.

Currently, the creative staff includes Ralph Kessler, associate creative director, and Howard Cable and Ray Martin.

"We strive for emotional memorability," says Mr. Leigh. Music, Mr. Edel pointed out, is the one wholly emotional tool in an advertising campaign. The goal, apparently, is not to have viewers remember the tune, or tap their toes to the rhythm, but receive the message. The measure of success is not to have the custom-

ers whistling the tune in the street, but to impel them to buy the product.

The commercials that can do that don't always get prizes, but they bring in more satisfied clients.

Mod, B'god!

The youngest cartoonist in the tv business may be 21-year-old Peter Sander, who's drawing the villains in *Cool McCool*, Saturday morning show being produced by King Features Tv in London for NBC-TV's Saturday morning lineup. Earlier, Mr. Sander sketched *The Beatles* for the King Features show on ABC-TV.

Peter Sander claims to be the only authentic Mod in the



industry. "I'm a conservative Mod," he says. "I've decided to stick to the high boots. In London, the real Mods have now taken to low shoes."

Working as a cartoonist ever since he was 17, Mr. Sander has never taken an art lesson. He learned cartooning by copying comic books. Earlier this year, KFS summoned him to New York to knock out some of the motley cast in the *Cool McCool* series. "I'm the first British cartoonist ever asked to work in the States," he claims.

THE SOUND OF CUTTING

One of the main stops in the New York film world is neither a sound stage nor an advertising agency, a film and sound editing studio, Ross Gaffney Film Service, high up the Wentworth hotel on 46th St. Before Jim Gaffney and Angie Ross started there in 1955, the studio had been the headquarters of Louis De Rochemont. Today you're likely to encounter network news production commercials producers, feature film producers, bumping into each other in the corridors.

"Our volume is higher than that of the Army Photographic Center," says Jim Gaffney, the spittin' in command of a young Pat O'Brien. Mr. Gaffney should know. He put his military service in as an army cinematographer, on location from Alamogordo to Thule. Before the Army, Mr. Gaffney worked at NBC-TV. He started his career as an apprentice editor at the Louis De Rochemont Studios in 1947, and there he met Mr. Ross.

Before joining De Rochemont, Mr. Ross was an editor at Universal and at Republic, made motion pictures for the Coast Guard during World War II, and later teamed up with Lothar Wolf to make documentaries, among them *Martin Luther*.

It was only coincidental that in 1955, when Mr. Ross and Mr. Gaffney decided to go into business together, they opened up at the De Rochemont studio. There was only one cutting room in the layout then. Now there are 20, and a big library of sound effects and music backgrounds, six Ampex machines and six 35mm Westrex transfer devices. The center of the action is a long screening room, with a mixing studio at the other end opposite the screening wall. On the 25-man staff are eight sound editors. Ross-Gaffney has 20 movieolas, some of them available on a rental basis. They also rent out cameras, especially the more portable Aeroflex and Eclair models.

Clients of Ross-Gaffney range from

European-based feature film producers to West Coast commercials writers, network news producers and independent documentarians. On occasion the studio has provided sound for entire feature-length films, as in Eric Greene's long documentary on China. All the sounds required to evoke Mao land were found in the Robert Gaffney library, including a recording of the Liszt Piano Con-



MR. ROSS MR. GAFFNEY

cept No. 3. A sequence in the China film showed a symphony orchestra performing the work in Peking. As Arnie Ross recounts it, fitting the live sound to the film was a painstaking chore. "We had to check and recheck every bar in the score, for all the instruments, to relate a shot of a player, one violinist, to the part he was playing."

WANDERERS WEST AND EAST

Getting ready to open up a permanent production base in Europe is Rose-Magwood Productions. The studio, headquartered in New York with production branches in Los Angeles and Toronto, is setting up shop in London as Rose-Magwood Productions, Ltd. Heading the new operation will be Jack Reynolds, R-M vice president who a year ago set up the West Coast branch. From London Rose-Magwood crews will go out on location anywhere in Europe, North Africa, the Middle East. Earlier this year, R-M shot film in Ireland (for Quaker's beer and Jack Tinker & Partners) and in Scotland (for Quaker Oats). The studio sent crews as far afield as Tahiti, for a Chemstrand commercial. Howard Magwood, vice president of the studio, says he believes R-M Ltd. will be the first fully staffed production affiliate of a U.S. commercials studio. The London studio is expected to be operational by the end of June.

Polodzin Productions set up a pro-

Advertising Directory of **SELLING COMMERCIALS**

Aetna Life • Chirurg & Cairns



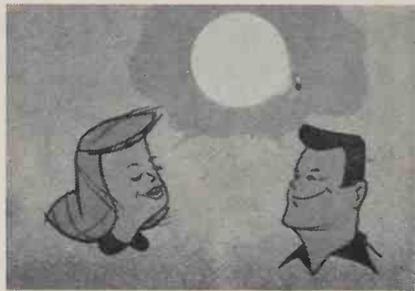
PELICAN FILMS, INC., New York

Carling Black Label Beer • Jack Tinker



VIDEOTAPE CENTER, New York

Binion's Horseshoe Club • Kelly & Reber



BANDELIER FILMS, INC., Albuquerque

Chevrolet "It's Spelled Out" • C-E



PGL PRODUCTIONS, INC., New York

Bondware (Continental Can Co.) • BBDO



PAUL KIM & LEW GIFFORD, New York

Cocoa Marsh • Bliss/Grünwald



PABLO FERRO, FILMS, New York

Campbell's • Leo Burnett



THE FILM-MAKERS, INC., Chicago

Continental Airlines • Needham, Harper & Steers



GERALD SCHNITZER PRODUCTIONS, Hollywood

duction branch in San Francisco, headed by Jack Bernstein as vice president and general manager. The Golden Gate studio has a 75 x 75 sound stage. Joining Colodzin Productions in New York were producer-director Larry Davis; producer Midge McKenzie (from EUE/Screen Gems); expeditor Artie Canestro and production coordinator Pat Earle.

MID-AMERICA CONTINENTAL

Mid-America Video Tape Productions is now WGN Continental Productions Co., a corporate subsidiary of WGN Continental Broadcasting Co. The corporate restructuring, and the name change, reflects the company's efforts in producing for worldwide distribution.

Officers of WGN Continental Productions Co. are Ward Quaal, president (and also president of WGN Continental Broadcasting); Bradley A. Eidmann, vice president and general manager; Sheldon Cooper, vice president for program development; F. A. Nichols, treasurer, and F. J. Byington, secretary.

Elected directors of WGN Continental Productions were Ben H. Berentson, Charles E. Gates, James G. Hanlon, Daniel Calibraro, Mr. Eidmann, Mr. Cooper and Mr. Quaal.

WHAT'S UP, DOC?

Mel Blanc Associates, well known for producing entertaining radio commercials, are putting some of the techniques they've learned in radio to work in tv commercials. The Hollywood-based company is making tv spots for a number of clients, many of them new to the visual medium. The studio doesn't believe in larding copy with humorous devices, but in conceiving the commercial as an entertainment entity.

"Television commercials need good audio," Mr. Blanc remarked, noting that the sound, the words, are seldom up to the level of the visuals. "The complete commercial should be entertaining," he maintains. "We do few jingles, and no hard-sell. We build an entertaining,

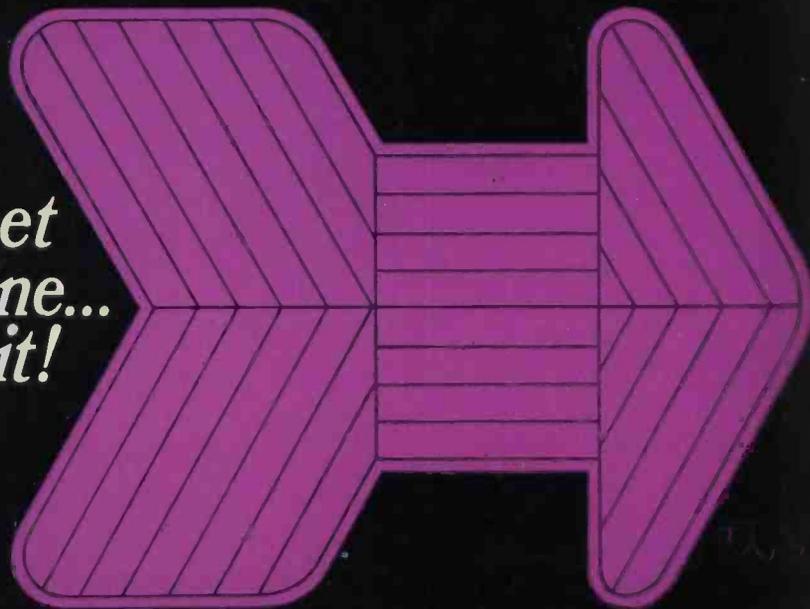
selling story from the agency's platform."

Mel Blanc Associates, formed 1961, is now also branching into sales promotion and sales presentation films. In commercials, the Blanc studio likes to be called at the storyboard stage, or even earlier. The studio is set up to storyboards, animation, and live action production. But "closing the audio gap" is its central preoccupation. Radio scripts developed by Mel Blanc Associates have been adapted into print, billboard and tv campaigns for such clients as Heidelberg Beer, Bobbie Brooks and Philadelphia Fidelity.

Mel Blanc himself is probably the world's foremost babysitter. His voicings of Bugs Bunny, Woodstock, Woodpecker, and other cartoon characters are heard every day by millions of children watching television. This, combined with his radio and tv commercials, makes for an audience that may be 30 million a day.

Announcing Acme Accelerated Service

You set
the deadline...
we meet it!



New! Extra-expedited transfers, dupes, 16mm prints

ACME has always been known for superior service—and now we've added a new dimension. When you specify ACME ACCELERATED SERVICE your order is given uninterrupted attention from the moment it

enters our doors until it's back in your hands. In short, all systems are "go" until your job is finished. When cost is no object, you can count on delivery in only a fraction of the regular time. (CAUTION: May be habit-forming.)

ACME
Film and
Videotape
Laboratories



HOLLYWOOD • 1161 North Highland • (213) 464-7471
NEW YORK • 400 Madison Avenue • (212) 421-3400

... is swinging up to Canada. The new series starts off on NBC-TV this fall, it will also kick off a number of Canadian stations, including them CHCH-TV Hamilton, CFTV-TV London, CKVR-TV Barrie, CKRM-TV Regina, and CHCT-TV Calgary. Procter & Gamble, Sterling Drug and General Foods are underwriting the show on the Canadian Broadcasting Corporation's network. Banner Films, Inc., producer of the show, is also the international distributor.

The CBC also bought *The Green Hornet* from 20th Century-Fox International, for telecast simultaneously with the show's kickoff on ABC-TV. The saga of Kato's master will be one of the first color shows in Canada. Meanwhile *Batman* is on in Japan, with a sale to Transglobal Television, and in Thailand. Thai-TV also bought *Blue Light*, *Long Hot Summer*, and *Valentine's Day*, and renewed *Peyton Place*, *Daniel Boone* and *Voyage to the Bottom of the Sea*. In a separate deal, Bangkok Army Television Station bought *My Friend Flicka*.

Meanwhile, 20th-Fox sold a quartet of shows to Telesistema Mexicana: *Time Tunnel*, *The Man Who Never Dies*, *Men Against Evil* and *Them*. In reporting the sale, Alan Bach, vice president in charge of syndicated sales, said this was the first of the earliest foreign-market selling in his experience.

Merama in Argentina also signed for 20th-Fox TV's new entries in the network lineups, buying *The Green Hornet*, *The Man Who Never Dies*, *Men against Evil*, *Them Monday* and *Time Tunnel*. Mr. Silverman remarked that the company is sold out on current series in Argentina: *Blue Light*, *Peyton Place*, *Voyage to the Bottom of the Sea*, *20/20*, *Clock High*, *Daniel Boone*, *Lost Space*, *The Long, Hot Summer*, *The Legend of Jesse James* and *The Green Hornet* were sold there earlier.

Nowhere, other product continued to lag, with *Blue Light* going to six Western Hemisphere countries, including them Mexico and Venezuela.

Advertising Directory of SELLING COMMERCIALS

Dodge Boys • BBDO



KEITZ & HERNDON, INC., Dallas

Jewel Food Stores • Earle Ludgin



MID-AMERICA VIDEO TAPE PRODS., Chicago

Eckrich



THE FILM-MAKERS, INC., Chicago

Libby, McNeill & Libby • J.W.T.



FILMFAIR, HOLLYWOOD

Foremost Milk • Dancer-Fitzgerald-Sample



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Marathon Oil • Campbell-Ewald



TVA-LEMOINE ASSOCIATES, INC., New York

Instant Maxwell House • Benton & Bowles



TV GRAPHICS, INC., New York

Mattel Toys • Carson/Roberts



ROBERT CARLISLE PRODUCTIONS, Hollywood

The Big Bands, first-run series, was sold in eight central African markets, some of which don't have tv as yet. It's conjectured the films in *The Big Bands* series will be shown in cinemas.

Among other syndicators selling new network entries overseas are **CBS Films** and **NBC Films**. The CBS syndication arm reported 12 series sold in Canada, among them *Run, Buddy, Run; Pistols 'n' Petticoats*, and, from the Saturday morning lineup, *Space Ghosts* and *Frankenstein Jr.* and the *Impossibles*. The Canadian Broadcasting Corp. bought *Beverly Hillbillies*, (fourth year renewal), *Hogan's Heroes*, *Green Acres*, and *Frankenstein*. For its seven owned stations, CBC bought *Run, Buddy, Run*. United Program Purchasing Ltd. (UPP) bought *Run, Buddy, Run, My Three Sons, Petticoat Junction* and *Candid Camera*. CTV bought *Pistols 'n' Petticoats; Space Ghosts; Gunsmoke*, and *Wild, Wild West*. Procter & Gamble (Canada) bought *Green Acres* dubbed in French.

NBC International sold *The Hero* and *T.H.E. Cat* to CBC, UPP and CTV.

Worldwide merchandising rights to *Tarzan* have been assigned to MS International, a company set up by Martin Stone. Through another of his companies, Media Associates, Mr. Stone is a consultant to Montreal's Expo 67.

Eight markets have been chalked up by **Independent Tv Corp.** for *Secret Agent* in syndication, with sales to WTOP-TV Washington, KTVT Dallas-Ft. Worth, CKLW-TV Detroit, and, earlier, to WNEW-TV New York, KHJ-TV Los Angeles, WGN-TV Chicago, WPHL-TV Philadelphia and KWGN-TV Denver.

Secret Agent was also sold in Canada, along with *The Saint*, *Gideon . . . C.I.D.* and *Thunderbirds*. The Dominion deals were for both the English- and the French-speaking markets. At the same time, ITC sold six other series in the French-speaking market. *The Baron*, *Stingray*, *Seaway*, *Fireball XL5*, *Supercar* and *Whiplash*. ITC said the sales in Canada ran to more than \$1 million.

Another million dollars in sales were made by ITC in nine Latin American countries and in Japan and The Philippines. Venezuela, for example, bought *The Saint*, *The Baron*, *Secret Agent*, *Seaway*, *Gideon . . . C.I.D.*, *Thunderbirds*, *Forest Rangers*, *Fireball XL5*, *Supercar* and *New York Confidential*.

Earlier, in the U.S., ITC racked up six sales of *Seaway*, to WNEW-TV New York, KTLA Los Angeles, WPHL-TV Philadelphia, CKLW-TV Detroit, KWGN-TV Denver and KTVT Dallas.

Four Star International sold 26 episodes of *Big Valley* to television in Germany. The western has been sold in Canada, the United Kingdom, Japan, Australia, Sweden, Mexico, Venezuela, Argentina, Puerto Rico, Brazil, The Philippines, Rhodesia, Zambia, Costa Rica, Okinawa, Bermuda, Thailand, Jamaica and Barbados.

Meanwhile, Four Star kicked off syndication of *Honey West* with sales to WPIX New York and KCOP Los Angeles. An earlier off-network series, *The Rogues*, went to eight new markets: San Francisco, Milwaukee, Terre Haute, Amarillo, El Paso, Monahans, Jacksonville and Atlanta. *The Rifleman* went to Charlotte, Sacramento, Chattanooga, Pittsburgh, Seattle/Tacoma, Ft. Worth and Corpus Christi; and KRON-TV San Francisco signed up for *Zane Grey Theatre* and *Keenan Wynn Presents the Westerners*.

There's more brewing on Four Star's *Something Special*: Lone Star Brewing Co. bought the series for placement in 20 markets. Earlier the series had been sold in western markets to Carling Brewing Co. The show is now in 73 markets. Lone Star beer bought it for Waco, Bryan, Austin, San Antonio, Harlingen, Weslaco, Houston, Tyler, Beaumont/Ft. Arthur, Wichita Falls, Sherman/Dennison, Lubbock, San Angelo, Corpus Christi, Monahans, Big Spring, all in Texas: Shreveport and Lake Charles in Louisiana, and Little Rock and Ft. Smith in Arkansas. The deal was made for Lone Star by Ward Wilcox, board chairman of Glenn Advertising, a Dallas agency.

The NBC-TV Owned Stations vision renewed Four Star's *P.D.Q.* 13 weeks, the third such renewal the station group for the daytime strip.

Wolper Television Sales reported a rack-up of over \$1,250,000 on sales of Wolper's *Laurel & Hardy* cartoons in 25 markets. The 11 cartoons, produced by Wolper in association with Hanna-Barbera, will kick off this fall on WNEW-TV New York, WGN-TV Chicago, KT-TV Los Angeles, WCAU-TV Philadelphia, WFAA-TV Dallas, KTRK-TV Houston, KMBC-TV Kansas City and 18 other stations.

Meanwhile, Wolper Television Sales acquired worldwide syndication rights to *My Favorite Martian*, from Jack Chertok Productions. It's Wolper's first off-network series property. The show comes off the CBS-TV network this summer, after a three-year run.

RKO ON MANY FRONTS

After Filmways and Seven Arts decided to call it quits on their attempted merger, RKO General Broadcasting bought *The Addams Family* from Filmways syndication sales for its stations in New York and Los Angeles—WOR-TV and KHJ-TV.

RKO General Productions is syndicating a half-hour color special on Henri Matisse. The company underwrote production of the film at UCLA's Dickson Art Center. RKO is also distributing *Shirley Temple's Storybook*, which had been on the shelf since its run on ABC-TV a few seasons back. The 13-hour series was produced by Henry Jaffe. Included in the series: *Mother Goose* (with Elsa Lancaster and Billy Gilbert); *The Emperor's New Clothes* (with Sebastian Cabot and Ely Wallach); *The Little Lame Prince* (with Lorne Greene); *Ali Baba* (Nehemiah Persoff); *Hiawatha* (J. Carroll Naish).

RKO General Productions sold *Surf's Up!* to WFLD-TV Chicago, far from any seashore. The show, 26 half-hours in color, is on in New York, Boston and Los Angeles on the RKO stations.

At the same time, RKO General

Productions renewed its talk series, *Big Line with William F. Buckley* for a second stretch of 13 weeks.

COMING IN ON PEOPLE

PIL MAGUIRE joined RKO General Productions as an account executive, handling sports telecasts and the syndicated programming. He had been with WOR-TV New York since 1964. Before joining RKO General Broadcasting, Mr. Maguire was sales manager for NBC Radio in Philadelphia.

ESCANNELL joined Official Films as midwestern sales manager. He had been with the Triangle stations.

MARY LANKEN, who had been with Official some time ago, rejoined the company, as southern sales manager. In another move, the company promoted **ROBERT MARCELLA** from director of promotion and publicity to head countrywide assignments on the sales staff.

BOB FOX joined 20th Century-Fox as program executive, supervising current network series production. Mr. Fox produced *Waterfront*, *Code of Honor*, and, in Australia, *Whiplash*. After he was manager of programming at the Du Mont network's flagship in New York.

Seen Gems promoted **DAN BURRHT** to vice president in charge of production in the international division. He joined the company in 1964 and has been supervising SG productions and co-productions in Manila, Europe and Australia.

BOARDS

Stirling Movies named **FRANK J. HAVLICEK** to vice president and regional manager in the company's Chicago office. Before joining Stirling, Mr. Havlicek had been with H. Ray Film Industries, and served as president of the Washington Film Council.

STEVE HECHT joined Pacific Title and Art Studio as executive producer of Pacific's commercial division. He had been with VPI of California as a producer since 1963.

GUYARD H. FAULK joined Van der Grint Productions as vice president and director of creative arts, a new post at the studio. Mr. Faulk had

Advertising Directory of SELLING COMMERCIALS

Metrecal • Ogilvy & Mather



FILMEX, INC., New York

Opel "G.M. Foreign Distributing Div."



DOLPHIN PRODUCTIONS, INC., New York

Nabisco Chips Ahoy Cookies • McC-E



WYLDE FILMS, INC., New York

Pillsbury • Leo Burnett



THE FILM-MAKERS, INC., Chicago

Ocean Spray • Doyle Dane Bernbach



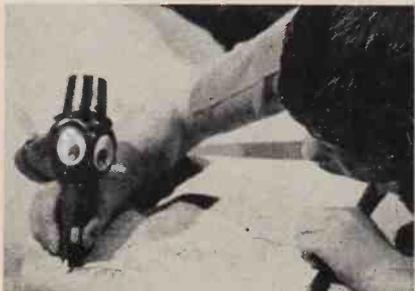
FILMFAIR, NEW YORK

Southern Ice Corp. • Norsworthy Mercer



FIDELITY FILM PRODUCTIONS, Dallas

The Ohio Art Company • Bonsib

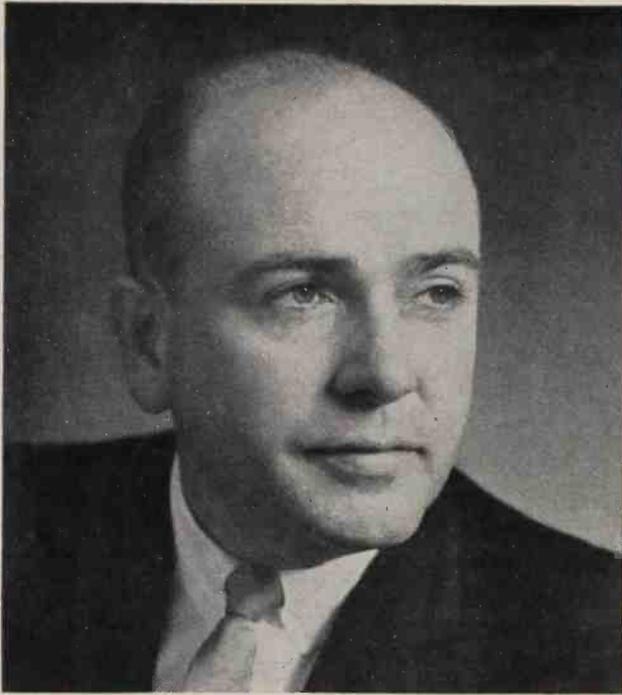


JAMIESON FILM COMPANY, Dallas

Sterling Brewers, Inc. • J.W.T.



SARRA-CHICAGO, Inc.



"Should an agency president read TELEVISION AGE? Don't all of them? Nobody's ivory tower can afford to be that high. Certainly not ours, with the stake our clients have in the TV broadcast area."

THEODORE J. GRUNEWALD
President
Bliss/Grunewald, Inc.

Television Age

been vice president and art supervisor for Benton & Bowles. I joined the agency in 1952 as art director, and earlier was with Grey Advertising.



MR. FAULK

Also at Van Praag Productions THOMAS R. SMART, Detroit manager, was named vice president and director of the company's midwest division. Mr. Smart joined Van Praag last August. Before that, he was slide film director for Wilding and, earlier, production supervisor for Juhl Advertising.

JOSEPH S. SALZBURG joined the New York office of Fred A. Niles Communications Centers. He had been chief of production for the commercial films division of United Press International, and earlier, was with Official Films, Associated Artists Productions, and Pictorial Films.



MR. SALZBURG

TAC (Television Affiliates Corp.) expanded its advisory committee to include representation from uhf stations. New members on the committee are Richard C. Block, vice president and general manager of Kaiser Broadcasting Corp., and Sterling C. Quinlan, president and

manager, Field Communi-
Corp.

MUNDIE joined FilmFair as
animation director. He had been
DePatie-Freleng as designer-
director since 1964. Mr. Mundie
is available for work both on
the West Coast and at FilmFair in
New York.

Setting up shop on his own is
MOSNIK, who recently left
DePatie & Co., where he headed
the music department. Mr. Sosnik
is offering his services as music
consultant to commercials producers
and film-makers.

B. ADAIR JR., president of the
Manhattan Sound Company, a divi-



MR. ADAIR

Fellin Enterprises, was elect-
ed corporate vice president of the
company. Also at Manhattan,
E. MORTENSEN was named
resident in charge of engineer-
ing and JOHN J. GORDON was named
resident in charge of sales.

Hey Jaffe Enterprises promoted
WOOD to vice president and
creative producer of all the com-
pany projects. Mr. Wood, with
experience since 1959, has been executive
producer of *The Bell Telephone*

MCA promoted NORMAN RUBIN to
resident and secretary of MCA
Development, Inc., a division of
MCA Inc. Mr. Rubin joined MCA
in 1957 in the legal department of
MCA Television. Lately he's been
based at Universal City in the
development of studio facilities and
real estate and tenant relations.

LE ROTHBERG set up shop as
Rothberg Productions, Inc., to
produce tv commercials and industrials.

SEVEN ARTS HITS BIG

Seven Arts reported sales all over
the map. *Night Train* went to WGHP-
TV High Point; *The Discophonic
Scene* to WKEF-TV Dayton and WLYH-
TV Harrisburg/Lebanon. *The Gypsy
Rose Lee Show* was sold to WHEC-TV
Rochester and scored five renewals,
by KXTV Sacramento, WRGB-TV
Schenectady, WBEN-TV Buffalo, WBKB-
TV Chicago and WTAE Pittsburgh.
WGN-TV Chicago and WCPO-TV Cin-
cinnati bought the 26-half-hours
gameshow, *Oh, My Word!*

Buying the Beatles' *Big Night Out*
half-hour special were the Zimmer,
McClaskey, Lewis agency in Louis-
ville and WLUK-TV Green Bay. The
Man in Space series was sold to
WNBF-TV Binghamton, WLEX-TV Lex-
ington and KOLO-TV Reno. WRAL-TV
Raleigh signed up for 191 *Looney
Tunes* cartoons; WGTV Athens took
*Behind the Scenes with the Royal
Ballet*, and WLEX-TV Lexington
bought 13 Boston concerts.

Man in Space and *Marine Boy*
made marks abroad, with the space
series going to Telecuracao and to
WKAQ-TV San Juan, and the under-
sea cartoon series selling in South
America to Telecuracao, Continental
Tv, Brazil; Continental Tv for Argen-
tina and for Uruguay, and CBTV
Caracas.

Back home, *Marine Boy* racked up
eight markets. Signing up for the
Japanese-made saga were WBNS-TV
Columbus, CKLW-TV Detroit, WLEX-TV
Lexington and WLUK-TV Green Bay.
The show had earlier been sold to
WNEW-TV New York, KTTV Los An-
geles, WTTG-TV Washington, three
Metromedia stations, and WPHL-TV
Philadelphia. The *Out of the Inkwell*
cartoons went to WFLD-TV Chicago,
WATL-TV Atlanta, and WPHL-TV Phila-
delphia.

NEW FEATURE SOURCE

Veteran syndication executive
Jerry Weisfeldt put up his own
shingle, Tv Cinema Sales Corp., dis-
tributing feature films and programs
to tv stations. Mr. Weisfeldt acquired
a package of 100 U.S. films from
Golden Arrow Films Inc. Among the
titles are *Marjorie Morningstar*, *The
Enforcer*, *Blowing Wild*, and *Only
the Valiant*.

Advertising Directory of SELLING COMMERCIALS

Sunray DX Oil Co. • Gardner



PANTOMIME PICTURES, Hollywood

Wheelie Bar



SANDLER FILM COMMERCIALS, INC., Hollywood

J. B. Williams Co. • Parkson Adv.



ELEKTRA FILM PRODUCTIONS, INC., New York

Zestabs • Kastor, Foote, Hilton & Atherton



JERRY ANSEL PRODUCTIONS, INC., New York

Wall Street Report

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Clark, Dodge & Co. in April handled the underwriting of 200,000 shares of this corporation at a price of \$13.50 per share. Of the total resulting funds of \$2.7 million, some \$793,000 went to the company and approximately \$1.6 million went to the selling shareholders, while the underwriting discounts amounted to \$220,000. Of the amount going to the company, \$200,000 was used to pay for new machinery and equipment, and another \$100,000 will be spent on a new building for engineering activities and offices. The remainder will be added to working capital, particularly to the carrying of larger inventories.

Unitrode makes such things as diodes, rectifiers, zener diodes and rectifier assembly modules. The very names of the products suggest their highly specialized and intricate nature. These devices are used in elec-

tronic circuits to convert alternating current to direct current, to set voltage levels, to divert the flow of current and protect against overloads. There's nothing unusual about the applications, but there is in the way the Unitrode devices are made. Fused silicon is generally used in the production of semiconductors but Unitrode carries the process one step further by encasing the semiconductor in a fused-in-glass structure; all interior surfaces are fused to the glass body, thus eliminating any void or gas space. This structure, the company claims, produces a degree of mechanical ruggedness, ratio of power output to size, stability of electrical characteristics, resistance to burn-out and ability to withstand extremes of heat and cold environment that are peculiarly suited to some specialized government and industrial applications.

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Fast Recovery Rectifiers: They are used to convert AC current to DC at high frequencies ranging from 2,000 to 100,000 cycles per second.

Modules: By packaging interconnecting groups of these devices in different sizes or shapes into a solid monolithic form called a module the device can then be used at levels higher than that for which it was originally intended. Sales of these modules are rising.

All these products and certain more specialized ones are used primarily in standard and miniature power supplies and electronic circuits used in computers, communication systems, navigational and fire control systems and space systems. They are also being introduced into industry and in scientific fields. The diodes and rectifiers at last report accounted for 55 per cent of the company's volume, while the zener diodes accounted for 15 per cent and 15 per cent by the rectifier assembly modules. To maintain its position in this field of rapid-

(Continued on page 78)

check Blackburn about financing!

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Television Age Net

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AM	SUNDAY ABC	CBS	NBC
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9:45		Sunrise Semester	
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10:15	Beany & Cecil (color)	Lamp Unto My Feet	
10:30			
10:45	Peter Potamus (color)	Look Up & Live	
11:00			
11:15	Bull-winkle (color)	Camera Three	
11:30			
11:45	Discovery '66		
12:00			
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12:30			
12:45		Face The Nation	
1:00			
1:15	Directions '66		Meet The Press (color)

ABC "Operation Daybreak"
 Carter, Lehn & Fink, Quaker Oats, Am. Home Prods., Miles, Heinz, Int'l. Latex, E. I. DuPont, Oscar Meyer, Sterling Drug, United Fruit, Armstrong, Calgon, Carnation, Derby Foods, Foster-Milburn, Lever, Borden's, Reader's Digest, Colgate, Johnson & Johnson, Warner-Lambert, Am. Chicle, Vick, E. L. Bruce, Welch, Bristol-Myers, Golden Grain, CIBA, Corn Products, Pharmacruff, Norcliff, Ocean Spray, Levi-Strauss, Frigidaire, Gen. Mills, Underwood, Armour, Adolph's, Hoffman-LaRoche, Colledgeville, Nabisco, Whitehall, Helene Curtis, Purex, WTS Pharmaceutical

ABC's Wide World of Sports
 ABC Sat 5
 Allstate, Chesebrough-Pond's, Dupont, Mennen, Shulton, J. B. Williams, S. C. Johnson, Bristol-Myers, Goodyear, Melnor, Polaroid, Firestone, United Airlines, Gen. Mills, United Carbide

Adventures of Lassie CBS Sat 10:30
 Gen. Foods, Mattel, DeLuxe

Amateur Hour CBS Sun 5:30
 J. B. Williams

New American Bandstand ABC Sat 1
 Am. Chicle, Clairol, Dr Pepper, Heinz, Borden's, Lehn & Fink, Carter, Toni, Vick, Sweets, Breck, Yardley, Gliette, Wembley

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(Continued on page 78)

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"BIG TUBE" COLOR TV FILM SYSTEM

The 1½-inch vidicon in the luminance channel of RCA's color film camera provides a 50% larger image—50% larger than any used in other cameras. This gives improved signal-to-noise ratio, high resolution capability. Result: Unusually sharp reproduction of color films and slides.



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Your RCA Broadcast Representative has the complete story on this "Big Tube" color film system. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.

The Most Trusted Name in Television

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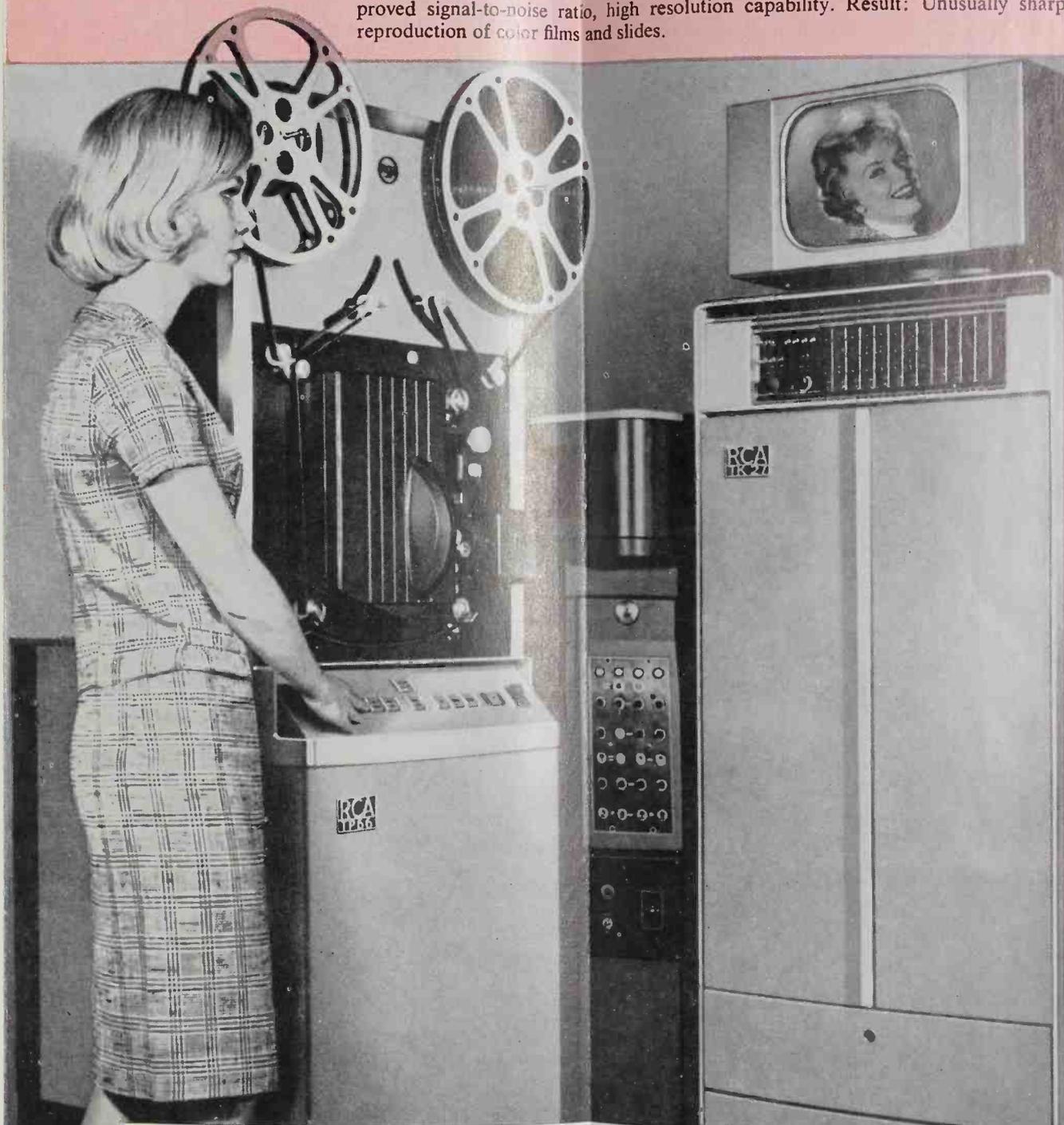
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Your RCA Broadcast Representative has the complete story on this "Big Tube" color film system. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.

The Most Trusted Name in Television

Television Age Network Program Chart—Daytime

AM	SUNDAY ABC	CBS	NBC	MONDAY-FRIDAY ABC	CBS	NBC	SATURDAY ABC	CBS	NBC	PM	SUNDAY ABC
9:00										1:30	
9:15								Heckle And Jeckle (color)	The Jetsons (color)	1:45	Issues An Answers
9:30										2:00	
9:45		Sunrise Semester						Tennessee Tuxedo	Atom Ant (color)	2:15	
10:00										2:30	
10:15	Beany & Cecil (color)	Lamp Unto My Feet			I Love Lucy	Eye Guess (color) News: 10:25	Porky Pig Show (color)	Mighty Mouse Playhouse (color)	Secret Squirrel (color)	2:45	
10:30										3:00	
10:45	Peter Potamus (color)	Look Up & Live			The McCoy's	Concentra- tion (color)	The Beatles (color)	Lassie	Underdog (color)	3:15	
11:00										3:30	
11:15	Bull- winkle (color)	Camera Three		Supermarket Sweep	Andy of Mayberry	Morning Star (color)	The New Casper Cartoon Show (color)	Tom And Jerry (color)	Top Cat (color)	3:45	
11:30										4:00	
11:45	Discovery '66			The Dating Game	The Dick Van Dyke Show	Paradise Bay (color)	Magilla Gorilla (color)	Quick Draw McGraw (color)	Fury	4:15	
12:00										4:30	
12:15				The Donna Reed Show	Love Of Life News—12:25	Jeopardy (color)	Bugs Bunny (color)	Sky King		4:45	Topper Toys Cartoon Fun (color)
12:30										5:00	
12:45		Face The Nation		Father Knows Best	Search For Tomorrow The Guiding Light	Let's Play Post Office (color) News—12:55	Milton The Monster (color)	Linus The Lion Hearted		5:15	
1:00										5:30	
1:15	Directions '66		Meet The Press (color)	Ben Casey	Sunrise Semester		Hoppity Hooper (color)	My Friend Flicka		5:45	

ABC "Operation Daybreak"
Carter, Lehn & Fink, Quaker Oats, Am. Home Prods., Miles, Heinz, Int'l. Latex, E. I. DuPont, Oscar Meyer, Sterling Drug, United Fruit, Armstrong, Calgon, Carnation, Derby Foods, Foster-Milburn, Lever, Borden's Digest, Colgate, Johnson & Johnson, Warner-Lambert, Am. Chiclé, Vick, E. L. Bruce, Welch, Bristol-Myers, Golden Grain, CIBA, Corn Products, Pharmacrft, Norcliff, Ocean Spray, Levi-Strauss, Frigidaire, Gen. Mills, Underwood, Armour, Adolph's, Hoffman-LaRoche, Col-legeville, Nabisco, Whitehall, Helene Curtis, Purex, WTS Pharmaceutical

ABC's Wide World of Sports
ABC Sat 5
Allstate, Chesebrough-Ponds, Dupont, Mennen, Shulton, J. B. Williams, S. C. Johnson, Bristol-Myers, Goodyear, Melnor, Polaroid, Firestone, United Airlines, Gen. Mills, United Carbide

Adventures of Lassie CBS Sat 10:30
Gen. Foods, Mattel, Deluxe

Amateur Hour CBS Sun 5:30
J. B. Williams

New American Bandstand ABC Sat 1
Am. Chiclé, Clairol, Dr Pepper, Heinz, Borden's, Lehn & Fink, Carter, Toni, Vick, Sweets, Breck, Yardley, Gillette, Wem-bley

Andy of Mayberry CBS M-F 11
Another World NBC M-F 3
P&G, participating

As The World Turns CBS M-F 1:30
P&G, Sterling, Nabisco, Pillsbury, Carnation, Alberto-Culver, Best Foods, Nestle

A Time For Us ABC M-F 2:30
Miles, Norcliff

Atom Ant NBC Sat 9:30
Participating

Beany & Cecil ABC Sun 10
Mattel, Fizzies, Cool-Aid, Sweets, Gen. Mills, Pillsbury

The Beatles ABC Sat 10:30
Quaker Oats, Deluxe, Nabisco, Alberto-Culver, A. C. Gilbert, Mars, Gen. Foods

Ben Casey ABC M-F 1
Bristol-Myers, Heinz, Kaiser, Gen. Foods, Mattel, Pharmacrft, Welch, Calgon, Union Carbide

Bugs Bunny ABC Sat 12
Am. Home Foods, Deluxe, Mattel, Sweets, Quaker Oats, Gen. Foods, Kellogg

Bullwinkle ABC Sun 11
Deluxe, Pillsbury, Gen. Mills

Camera Three CBS Sun 11

CBS Morning Minute Plan M-F 10-12

CBS News Sat 1

CBS Sports Special CBS Sun 1:30

Chain Letter 7/4 NBC M-F 11
Participating

Concentration NBC M-F 10:30

Confidential For Women, ABC M-F 2
Golden Grain, Armour, Milburn, Wembley

The Dating Game ABC M-F 11:30
Minute Maid, Borden's, Lehn & Fink, Dominion Electric

Days Of Our Lives NBC M-F 2
Participating

Dick Van Dyke Show CBS M-F 11:30
Am. Home, Gen. Mills, Pillsbury, Frito Lay, Toni, J&J, Miles, Gen. Foods, Int'l latex

Directions '66 ABC Sun 1

Discovery '66 ABC Sun 11:30
Beechnut, Mattel

The Doctors NBC M-F 2:30
Colgate, participating

The Donna Reed Show ABC M-F 12
Lever, Carter, J&J, Hartz, Breck

The Edge of Night CBS M-F 3:30
P&G, Sterling, Pillsbury, Toni, Alberto-Culver, Drackett, R. T. French, Kellogg, Gen. Foods

Eye Guess NBC M-F 10
Participating

Face The Nation CBS Sun 12:30

Father Knows Best ABC M-F 12:30
Colgate, Drackett, M&M

Frontiers of Fatih NBC Sun. 1:30

Fury NBC Sat 11:30
Lever, Mattel

General Hospital ABC M-F 3
Clairol, Gold Seal, Madison Lab., Simoniz

The Guiding Light CBS M-F 12:45
P&G

Heckle & Jeckle CBS Sat 9

Hoppity Hooper ABC Sat. 1
Deluxe, Sweets, Gen. Mills, Beechnut

House Party CBS M-F 2:30
J&J, Miles, Frito Lay, Am, Cyanamid, J. B. Williams, Alberto-Culver, Amer. Home, Lever, Carnation, Toni, Drackett, Kellogg, Pillsbury, Int'l Latex

I Love Lucy CBS M-F 10

Issues and Answers ABC Sun. 1:30

Jeopardy NBC M-F 12
Participating

The Jetsons NBC
Participating

Lamp Unto My Feet
Participating

Adventures of Lassie
Participating

Late Afternoon
Participating

Let's Make a Deal
Participating

Let's Play Post Office
Participating

Linus the Lionhearted
12:30 Gen. Mills

Look Up And Live
Participating

Love Of Life CBS
Lever, Am. Home, Kellogg, Chesebrough Foods, Bristol-Myers, Gen. Foods, Kellogg

Magilla Gorilla ABC
Ideal, Cool Aid, Packing, Nabisco

Major League Baseball
Participating

The Match Game
Participating

The McCays CBS
Participating

Meet The Press
Participating

Mighty Mouse Playhouse
Gen. Foods, Dr. Home

Milton The Monster
Kellogg, Gold Seal, Mars, Mattel

Morning Star NBC
Participating

Mr. Ed CBS Sun
Participating

My Friend Flicka
Mattel, Deluxe

Never Too Young
Gillette, Sweet's

	NBC	MONDAY-FRIDAY		NBC	SATURDAY		
	ABC	ABC	CBS	CBS	ABC	CBS	NBC
	Frontiers Of Faith	Ben Casey	As The World Turns	Let's Make A Deal (color) News—1:55	New American Bandstand '66	CBS Saturday News	
		Confidential For Women	Password	Days of Our Lives			
CBS Sport Special	Senate Hearings	A Time For Us News—2:55	House Party	The Doctors			Major League Baseball
		General Hospital	To Tell The Truth News—3:25	Another World			
		The Nurses	The Edge Of Night	You Don't Say (color)			
		Never Too Young	The Secret Storm	The Match Game (color) News—4:25			
		Where The Action Is					
Mr. Ed	Vietnam Weekly Report (color)		Late Afternoon News 5-5:10		ABC's Wide World Of Sports		
Matinee Hour	Sportsman's Holiday (color)						

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 CBS 10:30
 CBS 5
 CBS M 1:30
 NBC F 12:30
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The New Casper Cartoon Show ABC Sat 11
 Sweets, Hassenfeld, Dairy Queen, Miles, Mattel, Crush, Am. Home Foods
News ABC M-F 2:55, 4:25
 Whitehall, Underwood; Dairy Queen, Ralston
News CBS M-F 12:25, 3:25
 Anahist, Amer. Home, Gen. Mills, Westinghouse, Campbell, Hunt Foods
News NBC M-F 10:25, 12:55, 1:55, 4:25
 Quaker Oats, Amer. Home, Gen. Mills, S. C. Johnson, Bristol-Myers, G.E.
The Nurses ABC M-F 3:30
 Purex, Carnation, Noxzema, Mennen
Paradise Bay NBC M-F 11:30
 Participating
Password CBS M-F 2
 Williams, Toni, Lever, Pillsbury, Kellogg, Carnation, Alberto-Culver, Nestle, Chesebrough-Ponds, Drackett, J&J, Bristol-Myers, Am. Home, Gen. Foods, Gen. Mills
Peter Potamus ABC Sun. 10:30
 Ideal, Beechnut, Gen. Mills, Pillsbury
Porky Pig ABC Sat 10
 Mattel, Warner, Gen. Mills, Calif. Packing
Quick Draw McGraw CBS Sat 11:30
 Kellogg, Mattel
Search For Tomorrow CBS M-F 12:30
 P&G
Secret Squirrel NBC Sat 10
The Secret Storm CBS M-F 4
 Amer. Home, Alberto-Culver, Lever, Campbell, Nabisco, R. T. French, Bristol-Myers, Frito Lay,

Gen. Foods, Chesebrough-Ponds, J&J
Senate Hearings NBC Sun. 2:30
Showdown 7/4 NBC M-F 11:30
 Participating
Sky King CBS Sat 12
 Nabisco, L. Marks, Mattel
Supermarket Sweep ABC M-F 11
 Exlax, S. C. Johnson, Sterling-Cape, Int'l Latex, Gen. Foods, Am. Chicle, Dupont, Nabisco, Sterling Drug, Oscar Mayer, Armstrong, Vicks
Sunrise Semester CBS M-F 1, Sun 9:30
Swingin' Country 7/4 NBC M-F 12:30
 Participating
Sportsman's Holiday NBC Sun 6:30
 Participating
Tennessee Tuxedo CBS Sat 9:30
 Gen. Mills, participating
Tom and Jerry CBS Sat 11
 Mattel, Quaker Oats
Top Cat NBC Sat 11
 Participating
To Tell The Truth CBS M-F 3
 Alberto-Culver, Lever, Kellogg, Carnation, Amer. Home, R. T. French, Chesebrough-Ponds, Drackett, J. B. Williams, Campbell Soup, Clairol, Gen. Foods, Prizer, Am. Cyanamid
Underdog NBC Sat 10:30
 Participating
Vietnam Weekly Report NBC M-F 5
Where The Action Is ABC M-F 4:30
 Best Foods, Derby, Warner-Lambert, Quaker Oats, Reader's Digest
You Don't Say NBC M-F 3:30
 Participating

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Television Age Network Program Chart—Daytime

AM	SUNDAY ABC	CBS	NBC	MONDAY-FRIDAY ABC	CBS	NBC	SATURDAY ABC	CBS	NBC	PM	SUNDAY ABC
9:00										1:30	
9:15								Heckle And Jeckle (color)	The Jetsons (color)	1:45	Issues And Answers
9:30										2:00	
9:45		Sunrise Semester						Tennessee Tuxedo	Atom Ant (color)	2:15	
10:00										2:30	
10:15	Beany & Cecil (color)	Lamp Unto My Feet			I Love Lucy	Eye Guess (color)	Porky Pig Show (color)	Mighty Mouse Playhouse (color)	Secret Squirrel (color)	2:45	
10:30						News: 10:25				3:00	
10:45	Peter Potamus (color)	Look Up & Live			The McCoy's	Concentra- tion (color)	The Beatles (color)	Lassie	Underdog (color)	3:15	
11:00										3:30	
11:15	Bull- winkle (color)	Camera Three		Supermarket Sweep	Andy of Mayberry	Morning Star (color)	The New Casper Cartoon Show (color)	Tom And Jerry (color)	Top Cat (color)	3:45	
11:30										4:00	
11:45	Discovery '66			The Dating Game	The Dick Van Dyke Show	Paradise Bay (color)	Magilla Gorilla (color)	Quick Draw McGraw (color)	Fury	4:15	
12:00										4:30	
12:15				The Donna Reed Show	Love Of Life News—12:25	Jeopardy (color)	Bugs Bunny (color)	Sky King		4:45	Topper Toys Cartoon Fun (color)
12:30										5:00	
12:45		Face The Nation		Father Knows Best	Search For Tomorrow The Guiding Light	Let's Play Post Office (color)	Milton The Monster (color)	Linus The Lion Hearted		5:15	
1:00						News—12:55				5:30	
1:15	Directions '66		Meet The Press (color)	Ben Casey	Sunrise Semester		Hopppy Hooper (color)	My Friend Flicka		5:45	

ABC "Operation Daybreak"
Carter, Lehn & Fink, Quaker Oats, Am. Home Prods., Miles, Heinz, Int'l. Latex, E. J. D.Pont, Oscar Meyer, Sterling Drug, United Fruit, Armstrong, Calgon, Carnation, Derby Foods, Foster-Milburn, Lever, Borden's, Reader's Digest, Colgate, Johnson & Johnson, Warner-Lambert, Am. Chiclé, Vick, E. L. Bruce, Welch, Bristol-Myers, Golden Grain, CIBA, Corn Products, Pharmacrast, Norcliff, Ocean Spray, Levi-Strauss, Frigidair, Gen. Mills, Underwood, Armour, Adolph's, Hoffman-LaRoche, Colledgeville, Nabisco, Whitehall, Helene Curtis, Purex, WTS Pharmaceutical

ABC's Wide World of Sports
ABC Sat 5
Allstate, Chesebrough-Ponds, Dupont, Mennen, Shulton, J. B. Williams, S. C. Johnson, Bristol-Myers, Goodyear, Melnor, Polaroid, Firestone, United Airlines, Gen. Mills, United Carbide

Adventures of Lassie CBS Sat 10:30
Gen. Foods, Mattel, DeLuxe

Amateur Hour CBS Sun 5:30
J. B. Williams

New American Bandstand ABC Sat 1
Am. Chiclé, Clairol, Dr Pepper, Heinz, Borden's, Lehn & Fink, Carter, Toni, Vick, Sweets, Breck, Yardley, Gillette, Wembley

Andy of Mayberry CBS M-F 11
Another World NBC M-F 3
P&G, participating

As The World Turns CBS M-F 1:30
P&G, Sterling, Nabisco, Pillsbury, Carnation, Alberto-Culver, Best Foods, Nestle

A Time For Us ABC M-F 2:30
Miles, Norcliff

Atom Ant NBC Sat 9:30
Participating

Beany & Cecil ABC Sun 10
Mattel, Fizzies, Cool-Aid, Sweets, Gen. Mills, Pillsbury

The Beatles ABC Sat 10:30
Quaker Oats, Deluxe, Nabisco, Alberto-Culver, A. C. Gilbert, Mars, Gen. Foods

Ben Casey ABC M-F 1
Bristol-Myers, Heinz, Kaiser, Gen. Foods, Mattel, Pharmacrast, Welch, Calgon, Union Carbide

Bugs Bunny ABC Sat 12
Am. Home Foods, Deluxe, Mattel, Sweets, Quaker Oats, Gen. Foods, Kellogg

Bullwinkle ABC Sun 11
Deluxe, Pillsbury, Gen. Mills

Camera Three CBS Sun 11

CBS Morning Minute Plan M-F 10-12

CBS News Sat 1

CBS Sports Special CBS Sun 1:30

Chain Letter 7/4 NBC M-F 11
Participating

Concentration NBC M-F 10:30

Confidential For Women, ABC M-F 2
Golden Grain, Armour, Milburn, Wembley

The Dating Game ABC M-F 11:30
Minute Maid, Borden's, Lehn & Fink, Dominion Electric

Days of Our Lives NBC M-F 2
Participating

Dick Van Dyke Show CBS M-F 11:30
Am. Home, Gen. Mills, Pillsbury, Frito Lay, Toni, J&J, Miles, Gen. Foods, Int'l. Latex

Directions '66 ABC Sun 1

Discovery '66 ABC Sun 11:30
Beechnut, Mattel

The Doctors NBC M-F 2:30
Colgate, participating

The Donna Reed Show ABC M-F 12
Lever, Carter, J&J, Hartz, Breck

The Edge of Night CBS M-F 3:30
P&G, Sterling, Pillsbury, Toni, Alberto-Culver, Drackett, R. T. French, Kellogg, Gen. Foods

Eye Guess NBC M-F 10
Participating

Face The Nation CBS Sun 12:30

Father Knows Best ABC M-F 12:30
Colgate, Drackett, M&M

Frontiers of Fatih NBC Sun. 1:30

Fury NBC Sat 11:30
Lever, Mattel

General Hospital ABC M-F 3
Clairol, Gold Seal, Madison Lab., Simoniz

The Guiding Light CBS M-F 12:45
P&G

Heckle & Jeckle CBS Sat 9

Hopppy Hooper ABC Sat. 1
Deluxe, Sweets, Gen. Mills, Beechnut

House Party CBS M-F 2:30
J&J, Miles, Frito Lay, Am. Cyanamid, J. B. Williams, Alberto-Culver, Amer. Home, Lever, Carnation, Toni, Drackett, Kellogg, Pillsbury, Int'l. Latex

I Love Lucy CBS M-F 10
Issues and Answers ABC Sun. 1:30
Jeopardy NBC M-F 12
Participating

The Jetsons NBC
Participating

Lamp Unto My Feet
Participating

Adventures of Lassie
Participating

Late Afternoon News
Participating

Let's Make a Deal
Participating

Let's Play Post Office
Participating

Linus the Lionhearted
12:30 Gen. F.

Look Up And Live
Participating

Love of Life CBS
Lever, Amer. Culver, Kel Chesebrough-Foods, Bristol Gen. Foods, H

Magilla Gorilla ABC
Ideal, Cool A Packing, Nabl

Major League Baseball
Participating

The Match Game
Participating

The McCoy's CBS
Participating

Meet The Press NBC
Participating

Mighty Mouse Playhouse
Gen. Foods, Dr Home

Milton The Monster
Kellogg, Gold Mars, Mattel

Morning Star NBC
Participating

Mr. Ed CBS Sun 5
Participating

My Friend Flicka CBS
Mattel, Deluxe

Never Too Young ABC
Gillette, Sweet

	NBC	MONDAY-FRIDAY		NBC	SATURDAY		NBC
		ABC	CBS		ABC	CBS	
	Frontiers Of Faith	Ben Casey	As The World Turns	Let's Make A Deal (color) News—1:55	New American Bandstand '66	CBS Saturday News	
		Confidential For Women	Password	Days of Our Lives			
	Senate Hearings	A Time For Us News—2:55	House Party	The Doctors			
		General Hospital	To Tell The Truth News—3:25	Another World			Major League Baseball
		The Nurses	The Edge Of Night	You Don't Say (color)			
		Never Too Young	The Secret Storm	The Match Game (color) News—4:25			
		Where The Action Is					
	Vietnam Weekly Report (color)		Late Afternoon News 5-5:10		ABC's Wide World Of Sports		
	Sportsman's Holiday (color)						

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The New Casper Cartoon Show ABC Sat 11
Sweets, Hassenfeld, Dairy Queen, Miles, Mattel, Crush, Am. Home Foods
News ABC M-F 2:55, 4:25
Whitehall, Underwood; Dairy Queen, Ralston
News CBS M-F 12:25, 3:25
Anahist, Amer. Home, Gen. Mills, Westinghouse, Campbell, Hunt Foods
News NBC M-F 10:25, 12:55, 1:55, 4:25 Quaker Oats, Amer. Home, Gen. Mills, S. C. Johnson, Bristol-Myers, G.E.
The Nurses ABC M-F 3:30
Purex Carnation Noxzema, Mennen
Paradise Bay NBC M-F 11:30
Participating
Password CBS M-F 2
Williams, Toni, Lever, Pillsbury, Kellogg, Carnation, Alberto-Culver, Nestle, Chesebrough-Ponds, Drackett, J&J, Bristol-Myers, Am. Home, Gen. Foods, Gen. Mills
Peter Potamus ABC Sun. 10:30
Ideal, Beechnut, Gen. Mills, Pillsbury
Porky Pig ABC Sat 10
Mattel, Warner, Gen. Mills, Calif. Packing
Quick Draw McGraw CBS Sat 11:30
Kellogg, Mattel
Search For Tomorrow CBS M-F 12:30
P&G
Secret Squirrel NBC Sat 10
The Secret Storm CBS M-F 4
Amer. Home, Alberto-Culver, Lever, Campbell, Nabisco, R. T. French, Bristol-Myers, Frito Lay,
Gen. Foods, Chesebrough-Ponds, J&J
Senate Hearings NBC Sun. 2:30
Showdown 7/4 NBC M-F 11:30
Participating
Sky King CBS Sat 12
Nabisco, L. Marks, Mattel
Supermarket Sweep ABC M-F 11
Exlax, S. C. Johnson, Sterling-Cape, Int'l Latex, Gen. Foods, Am. Chiclé, Dupont, Nabisco, Sterling Drug, Oscar Mayer, Armstrong, Vicks
Sunrise Semester CBS M-F 1, Sun 9:30
Swingin' Country 7/4 NBC M-F 12:30
Participating
Sportsman's Holiday NBC Sun 6:30
Participating
Tennessee Tuxedo CBS Sat 9:30
Gen. Mills, participating
Tom and Jerry CBS Sat 11
Mattel, Quaker Oats
Top Cat NBC Sat 11
Participating
To Tell The Truth CBS M-F 3
Alberto-Culver, Lever, Kellogg, Carnation, Amer. Home, R. T. French, Chesebrough-Ponds, Drackett, J. B. Williams, Campbell Soup, Clairol, Gen. Foods, Pfizer, Am. Cyanamid
Underdog NBC Sat 10:30
Participating
Vietnam Weekly Report NBC M-F 5
Where The Action Is ABC M-F 4:30
Best Foods, Derby, Warner-Lambert, Quaker Oats, Reader's Digest
You Don't Say NBC M-F 3:30
Participating

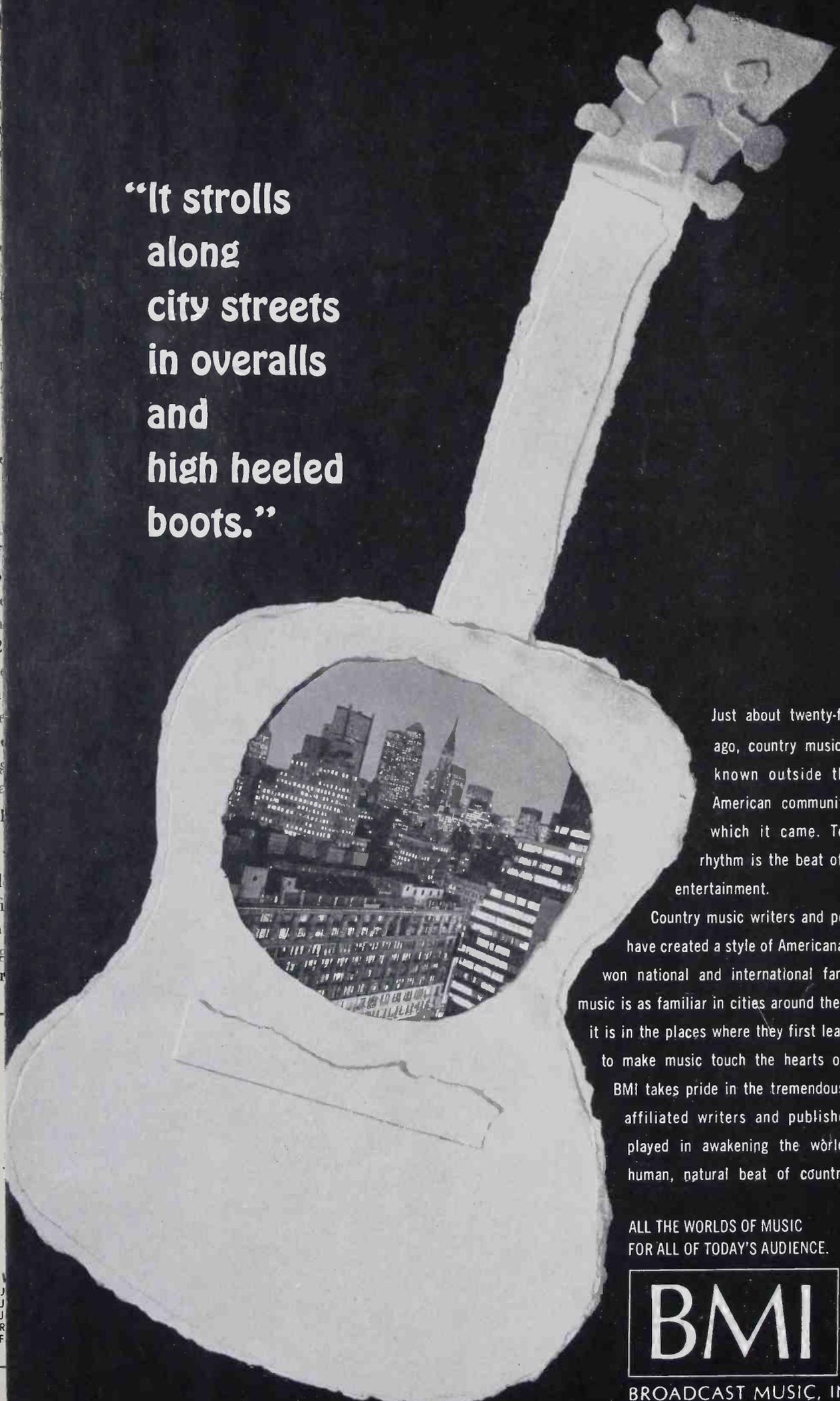
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**“It strolls
along
city streets
in overalls
and
high heeled
boots.”**



Just about twenty-five years ago, country music was unknown outside the small American communities from which it came. Today, its rhythm is the beat of big-time entertainment.

Country music writers and performers have created a style of Americana that has won national and international fame. Their music is as familiar in cities around the world as it is in the places where they first learned how to make music touch the hearts of people. BMI takes pride in the tremendous part its affiliated writers and publishers have played in awakening the world to the human, natural beat of country music.

ALL THE WORLDS OF MUSIC
FOR ALL OF TODAY'S AUDIENCE.

BMI

BROADCAST MUSIC, INC.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

In a recent speech presented to the Association of National Advertisers, Sam Vitt, vice president and executive director of media and programming at Ted Bates & Co., New York, analyzed some of the complexities of the spot television buying function, and made a few suggestions about coping with them. He detailed some of the inherent difficulties arising from CATV, discussed uhf, made some comments on rate card improvements (drawn comparisons between "P" cards and grid cards), and summed up some cogent suggestions on what is currently needed to smooth the spot buying function.

The area of Mr. Vitt's speech dealt with increasing network "participation" and its effects on total spot buying. He suggested to the advertisers that they become vocally critical of the spot medium, if they don't like it. What I am suggesting is greater emphasis on the role of the overt, constructive critic. Spot tv is too effective a medium in the movement of sales to attempt to prod it into line through alternative punitive action. While such actions may be somewhat effective—and there is evidence to support that they are—they

can be closely akin to cutting off one's nose to spite one's face. A better alternative, in my opinion, is to emphasize the constructive critic role.

"The role of the good critic is to define the problem and show where the performance is missing in its solution. The role of the great critic goes a step further—it too defines the problem, it too shows where the performance is missing, but the step further is to show how the 'missing' element can be supplied . . . I am



At Papert, Koenig, Lois, Inc., New York, Theodore "Ted" Pettus buys on the agency's Quaker Oats account.

suggesting that we let the spot tv medium know *what* our problems are and *why* its mounting complexities are compounding these problems. If we move monies from spot tv to network, I am suggesting that we let the spot tv medium know why we did so and, precisely what it can do to get us back.

"I am suggesting that we maintain our current pressures but, while doing so, place a heavier emphasis upon the critic's constructive role and so enlist the aid of the spot medium more deeply in the solution of its own and our complications."

Mr. Vitt ended his speech with the "C,D,E's" of spot, standing for the elements that he felt were vital in the successful handling of the medium: *Criticism, Detail and Emotional Maturity.*

Among current and upcoming spot campaigns from agencies and advertisers across the country are the following:

Associated Products Corp.
(Smith-Greenland, Co., N.Y.)

"D-Day" signals the start of activity for 5 DAY DEODORANT in selected spot markets. The 15 weeks of commercials will be fringe and prime minutes and 20's. The buying contact is Sylvia Ellis.



When 100 New York timebuyers and media people agreed to be guests of KTVU San Francisco at a Mets-Giants ballgame recently, they had no idea they'd sit through 17 innings of action until after midnight. But KTVU, feeding its first Mets game back to San Francisco viewers, was delighted to host a party at which no one wanted to leave. In the stands, above, some of the sleepy onlookers: at left, Dave McCoy, John Hiuoti and Alan Miller of Young & Rubicam; standing at center, Junie Fishburn and Ed Shurick of H-R Television, KTVU's representative; at right, Bob Rosenheim of Ted Bates, Ann Rawlings of H-R, and Fran Kunin of Dancer-Fitzgerald-Sample. (The Mets, naturally, lost the game.)



talk to the Young Men about WILX . . .
National Representatives:
YOUNG TELEVISION CORP.

Beneficial Finance Co.

(Al Paul Lepton Co., N.Y.)

Fringe and prime minutes, 20's and ID's are slated for a June 27 break date in selected markets. The activity is set for a six-week run and will be in conjunction with another flight. Ken Allen is the buyer.

Bissell Company

(Gardner Advertising Co., Inc.,
St. Louis)

Today marks the break of spots for this company's disposable dust mops in selected markets. The activity is scheduled to run for two months and will employ minutes in daytime timeslots in order to reach women. Rose Busalacki is the buyer.

Borden Company

(Doyle Dane Bernbach, Inc., N.Y.)

A September 12 break date will launch a fall campaign for CRACKER JACKS in the top 60 markets. The 13 weeks of activity will be seen in kids shows, using all minutes. Mike Raymond is the buyer.

Coca-Cola Corp.

(McCann-Erickson, Inc., S.F.)

More weight is scheduled in two markets that are currently being hit with spot activity for FRESCA soda. The western markets will see additional fringe minutes and prime 20's, slated to reach families. Peter Hall buys.

Colgate-Palmolive Co.

(Lennen & Newell, Inc., N.Y.)

An eight-week campaign for LUSTRE CREME breaks this week in a total of 71 top and selected markets. Early and late fringe minutes and piggies are being used to reach women in all markets. Sandy Floyd is the buyer.

Consolidated Cigar Co.

(Papert, Koenig, Lois, Inc., N.Y.)

June 8 is the start date for two weeks of minute spots for this major manufacturer's products. Minute spots will be used in a selected group of spot markets in order to reach early and late fringe male viewers. Steve Peskin buys.

Corn Products Co.

(Dancer-Fitzgerald-Sample, Inc.,
N.Y.)

Two flights are set up for a mid-June break in 13 specially selected markets. Both will run through July and will utilize late-night minutes and prime 20's to reach the ladies of the house, and demonstrate the virtues of NUCOA margarine. Frank Gianattaiso is the media supervisor.

Delux Reading Corp.

(Dancer-Fitzgerald-Sample, Inc.,
N.Y.)

Another fall push is set up for this toy company with spot activity breaking September 3 in selected markets. The activity is slated to be 14 weeks in duration and will consist of daytime kiddie show minutes. Larry Maloney is the buying contact.

Edward Dalton Co.

(Ogilvy & Mather, Inc., N.Y.)

Weight watchers will be subjected to spot activity for METRECAL breaking in renewed force this week. The campaign is seven weeks in duration and will be seen in five selected markets. The buying team is Marsha Raschen and Diana Crane.

Gallo Wineries

(Leo Burnett, Co., Inc., Chicago)

Continued activity is slated for the various GALLO brands for the next four summer months in selected markets. Minutes and 20's are set for fringe and prime viewing. Bob Gard is the buyer.

General Foods Corp.

(Ogilvy & Mather, Inc., N.Y.)

This week marks the start of fresh activity for PRIME DOG FOOD in 16 selected spot markets. The campaign is slated to run for a month and it will employ fringe minutes and prime 20's to reach women. Dick Porter is the timebuyer.

Gillette Co.

(Clyde Maxon Co., N.Y.)

The new Gillette TECHMATIC razor is

(Continued on page 56)

One Buyer's Opinion . . .

SPOT POURRI

As we closed our last column (*The Ridgefield Papers*), we nervously promised to explain the true need for experienced media personnel that will exist A.C. (After Computerization). The fact is, there will probably be as many people needed, albeit in different roles.

To begin with, computerized planning will acknowledge weighting for various factors: the importance of audience groups (women 18-39, etc.), the relative effectiveness of a commercial unit (an isolated 60" versus a 30" in a double-spotted position), seasonality, etc. The determination of the weights will be the function of a group of "planners" who will transcend areas that were previously media, research or account responsibility. These persons will realize greater client contact plus a more varied background, a combination that is lacking in many of today's media departments.

A second, smaller group will be responsible for the "purchase" of time and space. This function will be highly co-ordinated with the "planning" function, as unusual availabilities will change plans. For instance, a \$2.00 PM for fringe 60's in a low-potential market, compared to \$3.00 in a high-potential area, would offset the difference in desirability, if that difference was less than 50 per cent.

As we pointed out, the actual purchase and confirmation will soon be based on direct, electronic communication with each spot station in the country. A brand's desires would be fed in, and a list of *confirmed* spots would be the output.

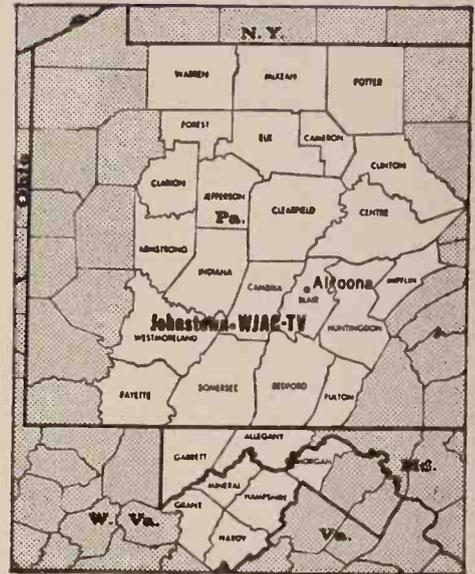
With the immediacy and high degree of sophistication available in this system, greater attention must be made to the definition of the "weights" referred to above. Thus the "planners" would be a large group who would spend many hours evaluating the fine points of a piggyback 60" compared to an isolated 60", etc. Because agencies would still be unable to afford a comparable number of media persons as they do now, logic indicates that there will not be fewer media professionals, only different ones.

The following represents our last word on a subject we brought up a short while ago—spot television's diminished flexibility and effectiveness. Fierce letters and columns have been printed, depicting me as naive, to the extent that I don't realize networks are not the best for letting stations know products are going to run, etc. *But that's not our problem, station folk, it's yours! MAKE the network let you know in advance. Demand it.* Even if there's a last-minute product change, product protection is only granted for *three* classifications, and that information should be readily available in plenty of time from the networks. If it isn't, blame them, not me.

The logic that justifies the reduced discount level is also peculiar. Important reps admitted that if greater discounts were given, higher base rates would have to be charged. Why?! Stations already are making a greater return on investment than most clients.

The inescapable conclusion is that spot tv is "the fastest growing advertising medium." It can afford to act the way it does. And anyone who believes that flexibility exists now as it did before is welcome to compare the situation in 1960 with 1966. No, Mr. Rep, I may have been spouting off, but I don't think I'm all wet.

what's in the middle makes the big difference:



...and in Pennsylvania it's WJAC-TV

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

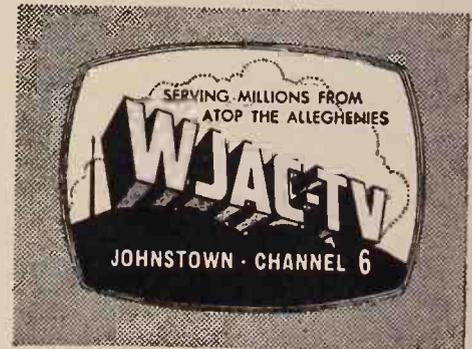
National TV Market Position . . . 27th**

except where indicated, according to the most recent Neilson Coverage Service

*ARB TV Home Estimates, September 1963

**Television Magazine '64

America's 27th Largest Market



Represented Nationally by
HARRINGTON, RIGHTER & PARSONS, INC.

Affiliated with WJAC-AM-FM
The Johnstown Tribune-Democrat Stations

March TvQ—Top Ten Evening Network Programs by Income

Copyright Home Testing Institute/TVQ, Inc., 1966

Rank	Program	Income Groups											
		Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	91	47	93	45	93	53	94	48	94	38	90	37
2	Saturday Night Movies	77	44	80	44	73	48	83	50	85	42	82	37
2	Walt Disney	89	41	87	43	82	39	86	41	90	44	89	48
4	Man From U.N.C.L.E.	75	43	75	33	68	35	70	32	84	38	77	23
5	Daktari	50	41	48	34	52	40	52	33	47	36	42	22
6	Gomer Pyle	82	39	81	32	77	37	84	39	85	27	79	26
6	I Spy	51	39	51	37	50	38	53	45	61	37	53	29
8	I Dream Of Jeannie	66	38	58	23	59	31	61	22	60	20	50	16
9	Red Skelton	87	37	87	34	85	33	89	35	89	33	86	29
10	Get Smart	63	36	56	20	52	18	58	22	65	21	50	20
10	Dick Van Dyke	83	36	83	33	82	29	82	35	88	33	81	35
10	Bewitched	78	36	75	26	72	28	79	28	78	27	70	23
10	Thursday Movies	65	36	69	37	62	40	75	44	72	38	71	28

*Familiar—those who have seen program.

**TvQ score—those familiar with program who say it is "one of my favorites."

Spot (Continued from page 54)

being pushed on spot television in selected markets, especially in the Northeast, with a June 19 break date. The campaign is set for a 13 week run and will use late fringe minutes to reach an all-male audience. Lydia Blumthal buys.

Ideal Toy Co.

(Smith-Greenland Co., N.Y.)

The games division of this company will be touted on spot television beginning the first week in October. The activity is now scheduled to run for ten weeks in selected markets, using daytime minutes to reach the kiddies. Sylvia Alles is the buyer.

Lego Toy Company

(Grey Advertising Agency, Inc., N.Y.)

A pre-Christmas pitch has already been bought for this toy company in 15 selected markets. As of now the commercials are set to run for two weeks, breaking November 28. The activity will employ daytime minutes in kiddie shows in all markets. Veronica Welch buys.

P. Lorillard Co.

(Grey Advertising, Inc., N.Y.)

OLD GOLD FILTERS are getting an extra push in selected markets during the summer months. Minute commercials are being seen in early and late fringe shows, aimed at an adult audience. Sandy Wasserman is the buyer.

Mattel Toys

(Carson-Roberts Co., L.A.)

Pre-school kiddie shows and young kid shows are set for spot activity breaking for various MATTEL toys in selected markets this week. The additional

activity is slated to use minute commercials. Helen Fleming placed the buy.

Moxie Co.

(Ingalls Associates, Boston)

June 15 marks the start of spot activity for this of late little-heard from soft drink, MOXIE. An all-New England market pitch will be made for six weeks. Minutes will be used in early and late fringe time slots in order to reach men. Marjorie Slater is the media contact.

Pabst Brewing Co.

(Kenyon & Eckhardt, Chicago)

Five spots per week in prime time will be the frequency of a spot campaign breaking at press date for PABST BEER



Bob Villar, formerly sales manager of WSFA-TV Montgomery, Ala., was named general manager of the station, succeeding Carter Hardwick, who became general manager of WIS-TV Columbia, S.C.

in selected regional markets. The half-year of activity will employ all ID's. Mary Ellen VandeSande is the buyer.

Pacific Gas & Electric Co.

(BBDO, San Francisco)

July 10 will be the first day of renewed spots for this utility company. A three-week duration will entail daytime minutes set to reach the women of house in four selected serviced markets. Jayne Townsend is the buyer.

Pillsbury Co.

(Campbell-Mithun Co., Minneapolis)

Thirty-five selected markets have been lined up for a press date break for FUNNY FACE DRINK MIX. The 10 weeks of activity is an extension of current flights. Weekday minute commercials will be used to reach the kiddies. Rudi Marti buys.

Quaker City Co.

(Helitzer, Waring & Wayne, Inc., N.Y.)

July 11 a 13 week campaign for GO & PLENTY breaks in three selected markets. The candy activity will be using minute commercials to reach an audience of daytime kiddie viewers. Walt Sidell is the buyer.

Standard Brands, Inc.

(J. Walter Thompson Co., N.Y.)

Piggies for CHASE & SANBORN and FLEISCHMAN's MARGARINE are running in over 20 selected markets. The commercials are slotted in until the end of July, with a daytime, early and late fringe pattern. Dorris Corrigan buys.

Sterling Drug Co.

(J. Walter Thompson Co., N.Y.)

Twelve weeks of spot activity break at

(Continued on page 6)

Though she was nine years old when she came to America from the native Germany, Margrit Meinra speaks without a trace of an accent when she discusses the trends in "grid cards", even when the conversation becomes heated. Miss Meinra, a broadcast buyer on Continental Baking for Ted Bates & Co., doesn't particularly care for the "new popularity in grid cards" and finds that they are a wearisome obstacle in the way of buying. "I realize that you must hear this complaint from buyers all the time, but the fact is that the cards make buying and planning more difficult than they should be," said Miss Meinra. "We can't use the cards for long-range planning or even for actual buying unless the shows are already booked in. I understand that in theory the rates are supposed to go down as well as up, but how often do you actually see them go down? When a buyer is trying to budget a year in advance he has to take into consid-



eration the fact that a lot of the rates are going to go up," she continued. So what can an agency do to take the probable cost increase into account? "Other than just over-budgeting we build up a list of 'franchise spots' in order to hold good avails for a year. We pick spots that are so strong that we know that we won't be able to afford them at the same rate in the future, and contract for them for a year, even though our campaign is only running for, say, 35 weeks. We're given extra money to take care

of this situation," she said. Miss Meinrath suggested that many stations did, in fact, adhere to their published rates, but that the many that used any opportunity to raise a rate did much to complicate buying and planning. Miss Meinrath went to high school in New York City and obtained a Bachelor's degree in journalism from Queens College. She started at The Katz Agency in the billing and contract departments. ("It was a good experience to see both sides of the picture.") She then moved over to the New York office of Ted Bates where she has since remained. At first she was an estimator on her current account, Continental Baking. She then switched over to the Mars account as a buyer, and when an availability presented itself, she returned to Continental as a buyer. Miss Meinrath lives in New York City, likes to travel, and takes in an occasional play. Describing herself as "an absolute golf nut", she laughingly says, "how I shoot isn't anybody's business."

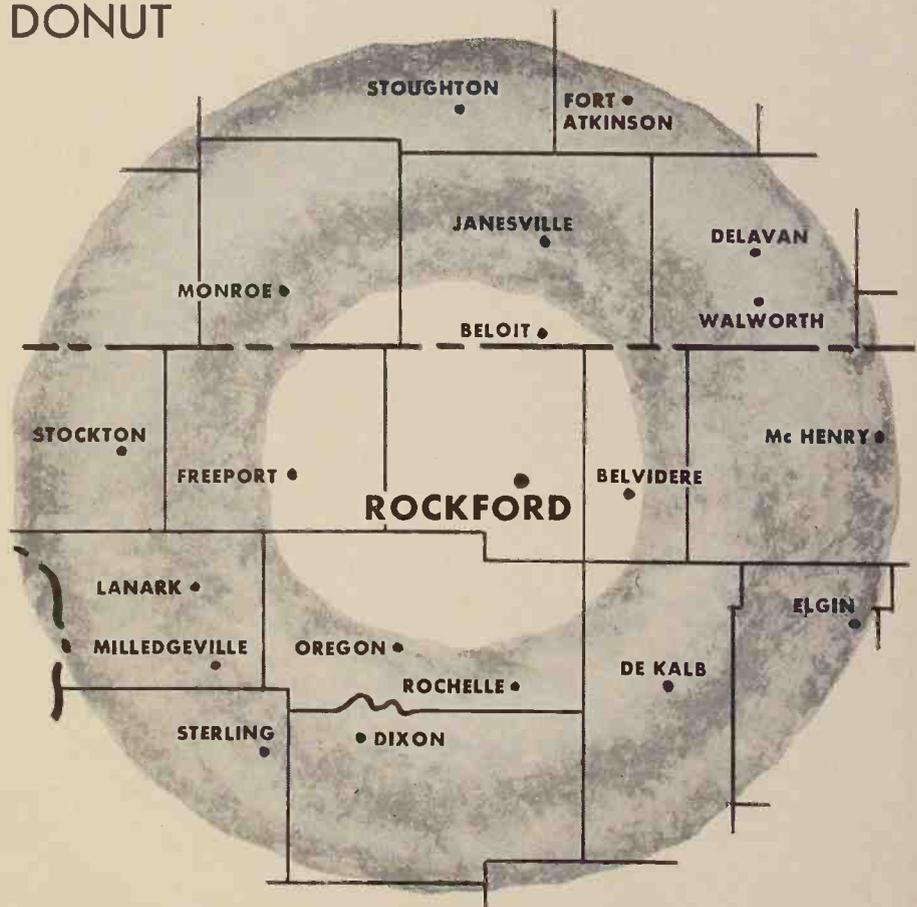
Keep your eye on the DONUT to get the "WHOLE"

Keep your eye on WREX-TV, exclusive Big Circle, full power, TV service of the rich Northern Illinois—Southern Wisconsin area... delectable agricultural and industrial heartland of Mid-America.

Channel 13 Television is the only medium that completely covers the whole wide-range Rockford area market, WREX-TV is the only television station that integrates the entire area with a mobile video studio unit.

WREX TV
13
 ROCKFORD, ILLINOIS

J. M. BAISCH, VICE PRES. & GEN. MGR.
 REPRESENTED BY H. R. TELEVISION, INC.
 MEMBER, THE GANNETT GROUP



Media Personals

WILLIAM P. ENCEL was named media director in the Los Angeles office of Dancer-Fitzgerald-Sample. Mr. Engel has held a variety of media positions and was most recently with Carson/Roberts, Los Angeles.

WILLIAM C. WHITE, director of media and television programming at Cunningham & Walsh, Inc. New York, was



MR. WHITE

elected a senior vice president of the agency. Mr. White joined C&W in 1953

as assistant manager of the timebuying department. Also at C&W, **ROBERT JEREMIAH** was appointed director of



MR. JEREMIAH

media planning services. Mr. Jeremiah was formerly a senior media supervisor.

GEORGE COLEMAN, an associate media director at Norman, Craig & Kummel, Inc., was elected a vice president of the agency. Mr. Coleman joined NCK in 1943 as a trainee in the checking and research departments.

ETHEL M. MAIRE was appointed media director of Shaffer, Rothenberg, Feldman & Martin, Chicago. Miss Maire was previously a media servicing supervisor on BBDO's Alberto Culver account.

STEVE TART, vice president and account supervisor with Tatham-Laird Kudner, Chicago, was transferred to the agency's New York office as media director. At the same time, **DAN MCGRATH** associate media manager in the agency's Chicago office moved to TLK, New York, as media director.

LORETTA K. BARRETT joined Elkman Advertising Co., Philadelphia, as a media buyer. Miss Barrett was formerly an associate media director at Bauer Tripp-Foley, Philadelphia.

SHIRLEY ROTH joined the media department of Marvin H. Frank & Co., Chicago. Miss Roth was formerly with Davis, Kirby & Grey in that city.

JUDY GREEN was named media director at the Getschal Co., Inc., New York.

Hitch your message to a high-flying I.F.O.*

Hitch your message to the \$2 billion Shreveport TV market¹ (a profitable *Identified Flying Object). It now has an average reach of 155,300 homes in prime time, placing it 58th in the national ranking.²

In this land of the super-tall towers, you reach an affluent audience approaching a million and a half residents in Louisiana, Texas, Arkansas and Oklahoma. Specify the high-flying Shreveport TV market area.

¹Television Factbook, 1965 (25% coverage or more)
²1965 ARB Television Market Analysis

Latest ARB (March 1966) shows explosive growth to 174,100 TV homes in prime time.

KTAL-TV	KTBS-TV	KSLA-TV
CHANNEL 6	CHANNEL 3	CHANNEL 12
NBC	ABC	CBS

SHREVEPORT, LOUISIANA



Agency Appointments

W. S. REDPATH, chairman of the executive committee and vice chairman of the board at Ketchum, MacLeod &



Cove, Inc., assumed command of the agency's New York office. Mr. Redpath joined the agency in Pittsburgh in 1944.

JOEL RAPHAELSON, vice president and copy chief at Ogilvy & Mather, Inc., was promoted to senior vice president. At the same time, WILLIAM E. WATNEY JR. and JOHN HESTON, both account supervisors, were named vice presidents. Mr. Raphaelson joined the agency in 1958 as a copywriter.

WILLIAM J. MOORE, director of business affairs, and WILLIAM H. LYNN JR., director of program planning, were named vice presidents of Batten, Barton, Durstine & Osborne, Inc. Prior to joining BBDO in 1964 Mr. Moore was a broadcasting consultant to the U.A.R. Mr. Lynn was, until this year, a television program supervisor at Y&R.

WILLIAM R. GROOME was elected a senior vice president of Ted Bates & Co. Mr. Groome, an account group



head, joined Bates in 1954 as an assistant account executive. Also at Ted

Bates, FRANK J. LEE JR., was elected a vice president. He began his career with Bates as a research junior analyst in 1955.

EWING R. PHILBIN was appointed a vice president at Dancer-Fitzgerald-



Sample, Inc. He joined the agency in 1965.

CARTH E. KAUFFMAN and OLIVER MCKEE III were named vice presidents at Young & Rubicam, Inc. Mr. Kauffman joined the agency in 1962 as an account executive, Mr. McKee has been with Y&R since 1947.

Specify high-flying Shreveport—the 58th TV market area!

Spot

(Continued from page 56)

press date in additional markets for D-CON INSECTICIDE. The campaign has been running for three weeks and the extra market additions will see day and fringe minutes. Don Lumsden is the media contact.

Transogram Co.

(Fuller & Smith & Ross, Inc., N.Y.)

An as yet unset date in September is slated for new daytime activity for this manufacturer's toys. The spots are scheduled to go 13 weeks and will be seen in a large number of markets. The buying contact is Bill Fagan.

Travelers Insurance Co.

(Young & Rubicam, Inc., N.Y.)

Today marks the beginning of a years' activity for this insurance agency. Fifteen selected regional markets have been lined up for the pitch, which will include prime and fringe minute commercials. The buying contact is Mary King.

W. B. Young, Inc.

(J. Walter Thompson Co., N.Y.)

Three flights of spots break press date for ABSORBINE JR. in 30 top markets. Prime 20's and fringe minutes will be used to reach men and women in all markets that receive the activity. Sara Wind, Connie Gordon, and Carrie Senatore buy.

Rep Report

DENNIS GILLESPIE was elected vice president at Peters, Griffin Woodward, Inc., and moved from the firm's Chicago office to New York where he is in charge of special projects and administrative assignments. Mr. Gillespie joined PCW



MR. GILLESPIE

the research and promotion department in 1957. At the same time JOHN MCGOWAN was appointed to the position of tv sales manager in Chicago, the position vacated by Mr. Gillespie.

FRANK MORELLO and W. THOMAS PESCHEL joined Harrington, Richter & Parsons, Inc., as account executives in the representative's New York office. Both Mr. Morello and Mr. Peschel were previously with PGW.

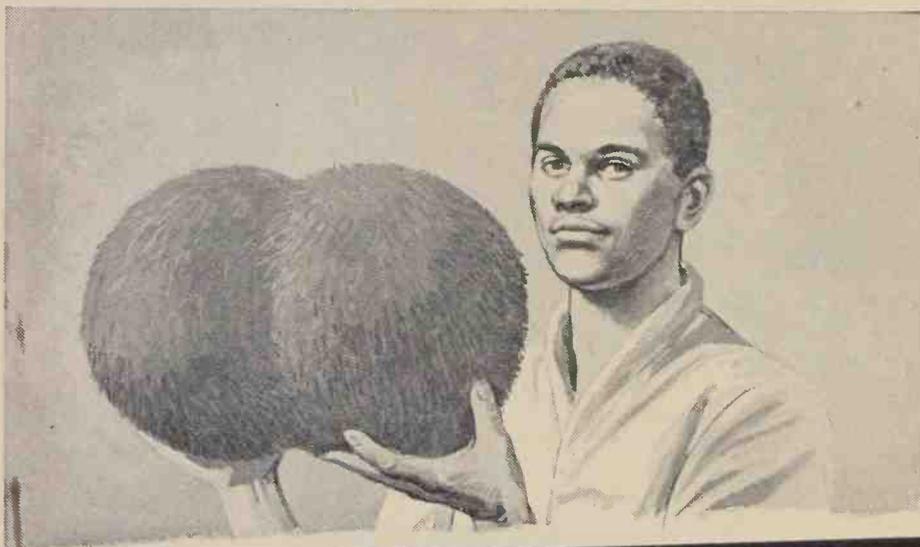
EDWIN G. LANE III and GEORGE L. HOLMES were appointed account executives with the George P. Hollingbery Co. Mr. Lane is assigned to the firm's Atlanta office, Mr. Holmes is with Hollingbery's Chicago office.

MISS JOAN CASTORE was appointed to the research and promotion department of Advertising Time Sales, Inc. Miss Castore was previously with H-R.

CHARLES HIRSCHKIND joined National Television Sales' New York office as business manager and controller. Mr. Hirschkind was formerly controller with Storer Television.

JOSEPH MAHAN was named a New York account executive at Metro TV Sales. Prior to joining Metro Mr. Mahan was a member of the New York sales staff of Avery-Knodel.

HOWARD ROTHENBERG was elected a vice president of Eastman TV, Inc. He joined the representative in 1962 as sales administrator-research and client contact.



YOU MAY NEVER SEE A 40-LB. SEED*—

BUT . . . Sales Burgeon in the 39th Market with WKZO-TV!

The Grand Rapids-Kalamazoo and Greater Western Michigan area served by WKZO-TV is far from being a late bloomer: it's already the nation's 39th television market.†

But it's getting even bigger —

and fast. In Kalamazoo alone, for instance, four new plants have created 7,200 industrial and service jobs, brought in over 18,000 new people, and added \$25,000,000 to retail sales. And this sort of thing is happening all over our coverage area!

If you want your sales to blossom and flower in this rich and growing market, *now's* the time to be investing seed money on WKZO-TV. Your Avery-Knodel man can tell you how widely and well we cultivate consumers all over Western Michigan.

And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

**The 40-lb. seed of the double coconut is the world's largest.*

†ARB's 1964 Television Market Analysis.

**WKZO-TV MARKET
COVERAGE AREA • ARB '65
MICH.**



The Folger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-FRANSE CITY
WWUP-TV SAULT STE. MARIE
KQLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



A STAR-SPANGLED ANNIVERSARY ALBUM

25 year history of U.S. Savings Bonds



1941: FDR buys first E Bond.



1944: June 6—D Day.



1945: World War II ends. Bond sales continue.



1948: Berlin Airlift.



1950: President Truman orders military aid to Korea.



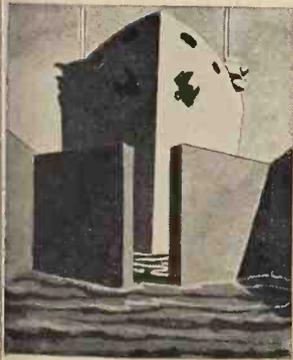
1951: Kefauver hearings. E Bonds get 10-year extension.



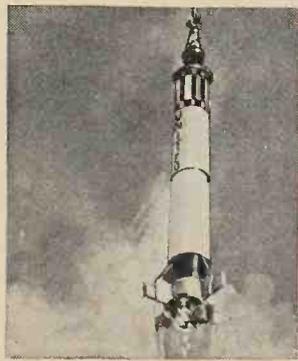
1953: Dr. Salk develops polio vaccine.



1956: Don Larsen hurls first perfect Series game.



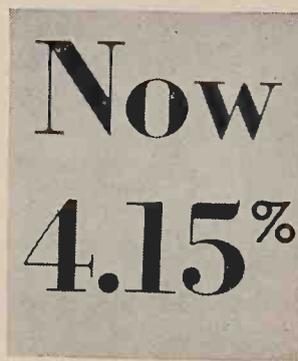
1959: St. Lawrence Seaway opens. \$17 billion in E Bonds over 10 years old.



1961: Alan Shepard is first U.S. Astronaut in space.



1963: John F. Kennedy assassinated; Lyndon Johnson sworn in.

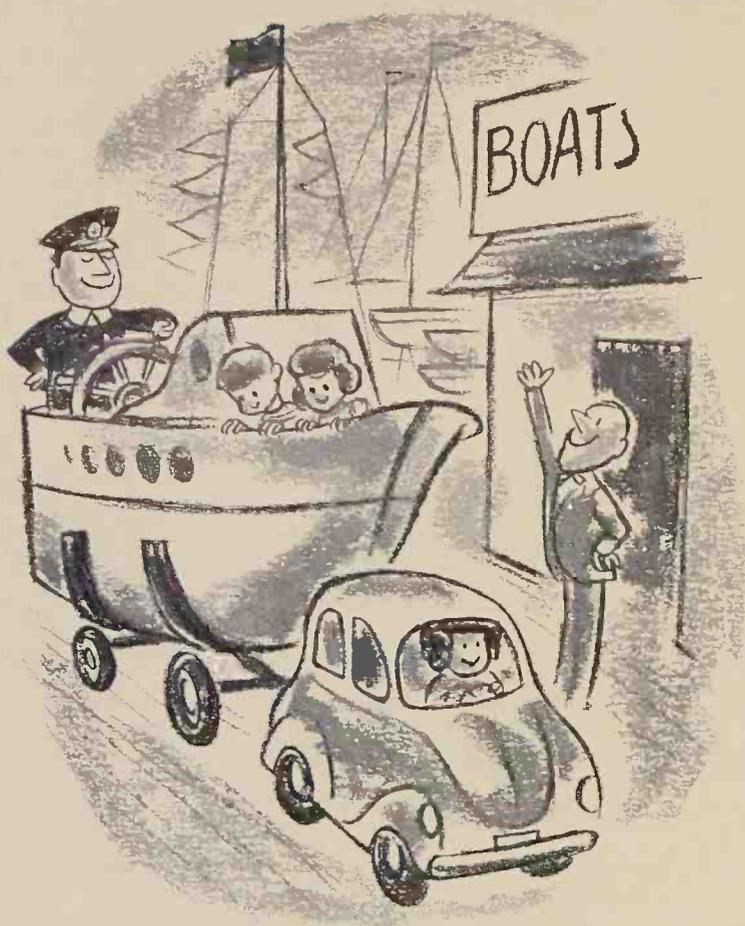


1966: Savings Bonds' 25th Anniversary. New 4.15% interest rate announced.

Buy U.S. Savings Bonds



The U. S. Government does not pay for this advertisement. It is presented as a public service in cooperation with the Treasury Department and The Advertising Council.



COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

When you launch a sales campaign on KOVR results happen fast. KOVR is the effective television station in the \$4.48 billion Stockton-Sacramento market... the station that combines new vitality in local programming with high-rated ABC shows. Get more from your advertising message... on KOVR.

Data Source: Sales Management's 1965 Copyrighted Survey (Effective Buying Income)

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

New TV Ratings

Into the midst of the rating service muddle comes a new television face, Mediastat, a service now known for its radio audience surveys. The company is planning a fall introduction of its "Mediastat Fast Metro TV" reports in approximately 30 markets. What the company hopes to sell itself on is fast metropolitan area ratings based on a one-week diary measurement covering two critical periods: the end of September when the fall schedules are breaking and mid-January, the "second season" of replacements and changes.

Sample size of each report in terms of returned, tabulated, 7-day diaries is planned at around 300, covering only each market's metro area, with ratings for each station. The firm is using as selling points: Fast early measurement and extremely rapid delivery, with printed reports appearing ten days after the measured week; coverage of an entire schedule for one week, 24 hours a day by quarter-hours; and selected viewers' opinions of each new program.

The opinion category, a new feature of undetermined value in terms of rating points, will consist of three possible responses on the part of the viewer: *liked very much, will probably view again; fair to good, may view again; and did not like, will probably not view again.*

The cost of the new report to a station is \$1,500 per survey, or \$2,750 for two. At least two stations per market will be required as clients before the market is included in reports. Monday-through-Friday daytime figures will be combined by quarter-hours for the five days, with evenings and Saturday and Sunday daytime shown separately. The company is headed by James Seiler, formerly with ARB.

More on Color Costs

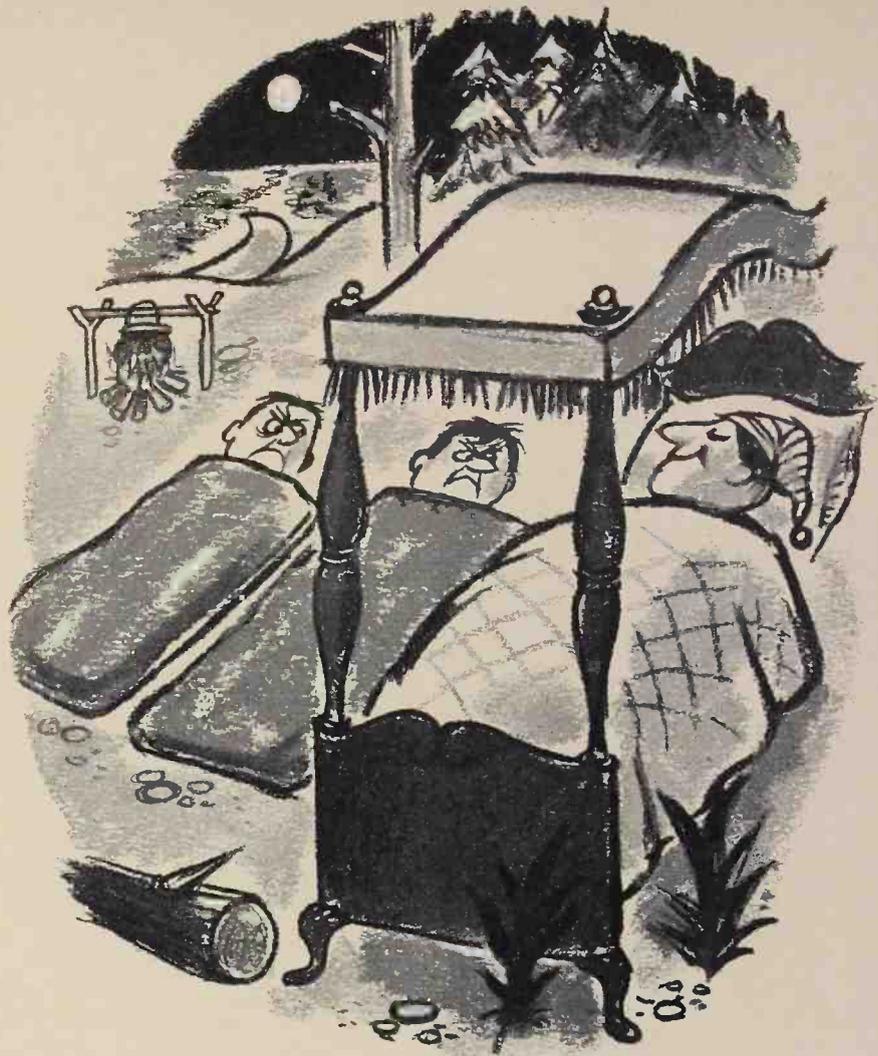
Those advertisers, both network and spot, who had shied away from color commercials after hearing that they cost 25 per cent more to produce than black-and-white, will be impressed by some recent fancy figure juggling by Grey Advertising. Color commercials, says the agency, cost only about one per cent more than black-and-white when they're amortized over a typical schedule.

For example, a color commercial costing \$14,000 might have cost \$11,000 in black-and-white, but 10 runs on network would mean a cost of \$10,000 in time-and-program charges. Now that extra \$3,000 works out to \$300 per run, which isn't exorbitant when the added values of color are considered. In spot schedules, too, where a typical commercial runs dozens of times in dozens of markets, the cost of color film is reduced proportionately as the use of the commercial increases.

More on Computerization

With computerized media distributions becoming more and more the standard at agency, advertiser and station, a new organization has been set up to develop a standard computer code for all media titles. The Advertising Industry Standard Codes Committee, comprised of nine media groups—Television Bureau of Advertising is one—will devise identification numbers for each medium, with geographical codes, agency codes, advertiser codes for product and brand, etc.

Included in the media code system will be newspapers, weekly papers, radio stations, networks, tv stations, business publications, consumer magazines, farm publications, outdoor and transit advertising companies, and miscellaneous.



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Your sales message goes with quality programming when you go with KMJ-TV. The San Joaquin Valley's first television station puts first class skills and equipment to work and delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, January, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Buyers' Check List

Rate Increases

KWTX-TV Waco, Tex., from \$375 to \$425, effective November 6, 1966.

New Representatives:

KLBK-TV Lubbock, Tex., KPAR-TV Abilene-Sweetwater, Tex., and KWAB-TV Big Springs, Tex., appointed National Television Sales, Inc., as their national representative.

WGR-TV Buffalo, N.Y., appointed

the Katz Agency, Inc., as its national sales representative.

New Facilities:

KRBC-TV Abilene, Tex., is now transmitting at full power of 316 kw and a new tower 851 feet above average terrain.

WEAU-TV Eau Claire, Wisc., will begin broadcasting this month from a new tower 2,000 feet above average terrain.

Films for Spots

The late afternoon hours, long considered the exclusive province of children, have increasingly become a period of tv programming for adults. And, to get the housewives and other older members of the family, feature films are showing on more and more stations in form of *Early Show* programs.

One reason the films are used, of course, is that they can serve as spot carriers for a much wider range of products than can the children's programs. So popular is the *Early Show* idea that a recent special survey of eight states and 25 markets with three or more stations turned up 22 late-afternoon feature presentations.

More important than sheer number of programs, the ratings for films were impressive. Donald Klauber, executive vice president and general sales manager of Seven Associates Corp., for whom the survey was conducted, pointed out that the films had an average Monday-Friday quarter-hour rating of 1.1 and a 35.1 share of audience.

The total homes reached in an average quarter-hour by the 22 films was 34,797, according to the Mar-ARB, said Mr. Klauber. He noted further that the station's share of audience for 13 of the 22 feature presentations was the same or higher than the average share of their Monday-through-Sunday prime time programming.

Most popular afternoon period to run an *Early Show*, the survey showed, is 4:5-30, with 10 of the presentations in that period. Next most popular (6 of 22) is 3:30-6 p.m., with 4:30-6 p.m. also having 3 devotees (3 of 22). In Mobile, Oklahoma City and Beaumont, Tex., feature films compete with one another on two stations, but only in Oklahoma City are the start times the same.

Mr. Klauber said that the southwest region was picked arbitrarily for the survey as one of seven of four sales regions, but that additional surveys elsewhere would most likely turn up similar patterns of popularity for the *Early Show* idea.



Recognize these two television personalities?

That's Skitch Henderson, of course, on the left. He's the music director and conductor of television's best band on the NBC TONIGHT show.

You'd know George Sontag, too, if you lived in WOC-TV-Land. He's music director at WOC-TV, widely-known throughout this Iowa-Illinois area as a musician and entertaining personality.

WOC-TV is the station with the right personalities; viewing habits in our area prove it. Your product or service—network or local, program or spot, prime or Class "C"—deserves to be associated with the right personalities. WOC-TV delivers the entire Quad-Cities market, in an entertaining way.

Where the personalities are...



Serving the Quad-Cities market from Davenport, Iowa

Exclusive National Representatives - Peters, Griffin, Woodward, Inc.

and not in terms of what is right from an overall program standpoint. Agencies have forced stations to think this way. Perhaps the problem is not so much with ratings—but with their use.”

Willard E. Walbridge, general manager of KTRK-TV Houston, wonders whether the ratings services may be too adequate. Our industry continues to be over-researched in comparison with other media,” he says. “We are often victims of this audience fragmentation as we pay for advertising which advertisers use erroneously from faulty premises. A recent example—one credits us only with 11.5%, Ladies of the House, and not 100% of women reached. This, when we report media, for example, cannot authoritatively say even how many females of any age read an ad.”

All Window Dressing?

In this same vein, John S. Markham, station manager of WOOD-TV Grand Rapids, thinks the services are inadequate, “except that I think the rating reports are too cluttered with demographics, principally because of agency pressure.” Fred Paxton of WPTV-TV Paducah agrees. “Too much emphasis, and expense, is being devoted to obtaining demographic information. If sample sizes for total population estimates are too small, the subsamples which provide the demographic information are even more critically small. The result is a sacrifice of accuracy in the interest of providing window-dressing.”

In H. Berentson, general manager of WGN-TV Chicago, who wants better sex-age breakouts and more services available, charges that “the industry as a whole is not willing to spend more money to develop more and better research.” He thinks that “research companies should work toward making the public aware of the great amount of money that even now is being spent, and to show that a rating service is not a bible, but a guide to help the buyer and station management make decisions for their own and for the public good.”

How Much do Agencies Spend on Research?

	<i>Estimated Expenditure (thousands)</i>	<i>NSI</i>	<i>ARB</i>
J. Walter Thompson	\$220	x	x
Young & Rubicam	210	x	
Ted Bates	210	x	
Leo Burnett	200	x	
Benton & Bowles	210	x	
BBDO	200	x	x
Dancer-Fitzgerald-Sample	180	x	
Foote, Cone & Belding	170		x
McCann Erickson	200		x
Grey Advertising	150	x	
William Esty Co.	140		x
Compton Advertising	170	x	
SSC&B	140	x	
Lennen & Newell	130		x
Doyle Dane Bernbach	100		x
Needham, Harper & Steers	110	x	
Ogilvy & Mather	100	x	
N. W. Ayer & Son	100		x
D'Arcy Advertising	100	x	x
Kenyon & Eckhardt	70		x
Clyne Maxon	100	x	
Norman, Craig & Kummel	80		x
Campbell-Ewald	100		x
Cunningham & Walsh	50		x
Tatham-Laird-Kudner	50	x	
Campbell-Mithun	50	x	
*Papert, Koenig, Lois	50	x	
Post-Keyes-Gardner	50		x
Marschalk	40		x
Gumbinner-North	30		x
MacManus, John & Adams	40		
Erwin Wasey	30		x
Geyer, Morey, Ballard	30	x	
Jack Tinker	20		x
Parkson Advertising	30		x
Richard K. Manoff	20		x
Arthur Meyerhoff	10		x
Carson/Roberts	30	x	
Ketchum, MacLeod & Grove	20		x
Fuller & Smith & Ross	20		x
Warwick & Legler	30		x
W. P. Doner & Co.	10		x
KHCC&A	20		x
Honig-Cooper & Harrington	10	x	
Grant Advertising	20		
Clinton E. Frank	10		x
Street & Finney	20		x
D. P. Brother	20		x

*Subscription as of January 1, 1966.

The influence of the advertising agencies on the rating services was questioned by several stations. J. B. Chase, of KOCO-TV Oklahoma City, says that "tv stations pay the major portion of the cost, yet the rating services lean toward what agencies request, not stations, regarding survey dates, demographic information, etc." In an admittedly cynical mood, W. W. Whitfield of WCBI-TV Columbus, Miss., wonders, tongue-in-cheek, "as to which has greatest importance—accuracy in the survey, or wooing of the major agencies." Says Fred Vance of KGUN-TV Tucson: "Stations have allowed agencies, clients and raters to dictate the content of reports while stations provide the financing. Stations should rebel and demand broader measurements (less detail)."

T. A. Welstead of WLBW-TV Miami is equally emphatic. "Neither Nielsen nor ARB will allow a complete recheck of diaries for a given report because at least 50 per cent of these diaries would be found to be incorrect. When you put garbage into a computer, it comes out garbage."

Obsolete Information?

Says Lee Browning of WFRV Green Bay: "Any way you figure it, the information is obsolete when you get it—three to six weeks delay from survey to printing of the book. We need less detail and more promptness." Robert L. Maynard, WMTW-TV Portland, Me., wants to see a speed-up in delivery dates. "For example, Fall 1966 Nielsen ends 11/23—the report won't be available until mid-January. Thus, all fall spot orders, as well as the bulk of first-of-year orders, will be purchased on February 1966 report. Ridiculous!"

Duane L. Watts of KHAS-TV Hastings, Neb., is even stronger. "We believe the industry as a whole should get together and refuse to subscribe unless more proof of accuracy is forthcoming. In order to achieve this accuracy, people as a whole who have television sets should be surveyed rather than just a mere sprinkling."

Not all of the comments were downbeat. Robert M. Bennett, vice

president and general manager of WTTG Washington, says of the ratings firms that "their accuracy has been materially increased and the two majors are at least similar whereas they were often opposed in the rating of a show previously. They must sell their wares and accuracy to the public to gain total acceptance outside the industry and to encourage public participation in the diary system."

"The present system is far from being perfect," says Dennis Boyle, director of research, WXYZ-TV Detroit. However, he says "the rating services provide a necessary and essential tool to the broadcast industry, supplying direction and guidance when needed. They also add the important touch of sophistication to our business, refining and defining the occupations and ideas of many broadcast-oriented people."

More Money Needed

Ross M. Bowender of WTMJ-TV Milwaukee says that "naturally, there's always room for improvement. But within the present financial limitations, we feel the rating services, in general, are doing the job expected of them." And this, from John P. Hart of WBIR-TV Knoxville: "We think that the audience studies are as good as we can afford. Larger samples and more detailed research will cost more money and we simply cannot afford to spend more on research."

Dominant Themes

These are the views of a representative cross-section of station management. Although their opinions vary considerably in tone and substance, several themes were paramount. In terms of constructive suggestions, stations generally feel that a larger sample is required; they think there ought to be some way of speeding up the entire process; and finally, a sentiment directed not so much at the sellers of the services as at the buyers of time, the information ought to be understood and handled for what it is: an approximation of audience, not an absolute representation of anything. ■

Persuaders (Continued from)

Sherman K. Ellis agency, set up after Repeal to handle liquor advertising for Hiram Walker.)

To the prestige of the "New England" accounts was added the presence of such advertisers as Standard (New Jersey), Borg-Warner, National City Bank, and Rolls Royce.

Beer and cigarettes are lacking. Not long ago the agency had a contract at Michelob, but in a year's time Anheuser-Busch premium brewed over to the Budweiser agency D'Arcy. As for cigarettes, Mr. McCall is on record as stating he will not take such an account.

But he would welcome an insurance client. "The first good insurance campaign has yet to be done," said. (Mr. McCall's grandfather's father had built the New York Insurance Co.—from a small to a big business.)

It's one thing for young men to start a new agency and do well, quite another to take over a settled static agency and get it rolling toward the heights. This was the problem faced by Mr. McCaffrey, Mr. McCall, and their successors. The resolution of it may be unique in the annals of advertising.

Staffing Up

One of the first things they had to do was to bring in William Weilbacher, marketing, media and research expert from Dancer-Fitzgerald-Sampson. More precisely, Mr. Weilbacher came to them.

He called them up one day, and said that although he'd never met them, he liked what he'd heard about them. A short while later he joined the agency.

Mr. McCaffrey and Mr. McCall started recruiting other cadres, high-powered experts around whom an entire new agency could be built. John Sidebotham from Young & Rubicam; Robert Oxner from then Doherty, Clifford, Steers & Shenfield; media director Frank Minehan from Sullivan, Stauffer, Cullen & Bayles; tv producers Thomas G. Yohe and Jay Bottomley from Y&R; marketing expert Peter Calle

from Young & Rubicam. They tore down the fences and threw open the doors that had compartmentalized functions at the old agency. Tv production, for example, had been isolated from art and copy; broadcast buyers separated from space buyers.

In scrapping the assembly-line layout with its plans boards and flow charts, that had characterized the LaRoche operation, Mr. McCaffrey and Mr. McCall were relying on rapport between top executives, and between department heads and staff.

A copy cub who recently joined LaRoche, McCaffrey and McCall said she was amazed at the honesty and directness with which people work together at the agency. Her observation seems to have some point.

The goal of the agency is to produce straight advertising. Mr. McCall maintains that the content of the advertising must come from the product advertised. In addition to its policy against taking cigarette accounts, the agency has on more than one occasion turned down accounts,

either because the product was slipshod or because the client meant trouble.

The straight, no-nonsense stamp is observable in talks with board chairman McCaffrey and president McCall. Each admits he learned a great deal under the tutelage of David Ogilvy. And it's apparent that Mr. McCaffrey and Mr. McCall share ideas about advertising that owe nothing to any teacher except conscience.

'A Great Teacher'

A craggy, freckled ruddy man with wiry greying hair that once was red, Mr. McCaffrey wears red fireman's suspenders every day, his only indulgence in dandyism. They were not considered *outré* by the sartorially splendid, Saville-Row-suited David Ogilvy. Mr. McCaffrey is always in shirtsleeves when he's at his desk, as is everyone else at LaRoche, McCaffrey and McCall.

"Ogilvy was a great teacher," Mr. McCaffrey said. "I learned more from him in 10 years than I would

have learned anywhere else in 50." Mr. McCaffrey had gone to Ogilvy as media director after a decade at Y&R, where he had started as an assistant space buyer in 1944.

Both Mr. McCaffrey and Mr. McCall insist that the content of an ad is far more important than the form. Mr. McCaffrey attributed a similar insistence to the success of the Ogilvy agency. "At OB&M, everybody became a digger."

Mr. McCaffrey and Mr. McCall believe the key to good agency operation is turning out great product. Mr. McCaffrey added that this is the reason for the success of Ogilvy and of Doyle Dane Bernbach. "The eyepatch (in the Hathaway campaign) was not the main thing; it was only the attention-getter. It was the copy that sold the shirts; lucid, brilliant copy that told the reader about the shirts."

Mr. McCaffrey remarked that "as with Ogilvy, there's no Bernbach 'kind' of advertising. What Bill Bernbach has done is similar to Ogilvy's approach. Give the product

WONDERFUL!

to

SHELL'S WONDERFUL WORLD OF GOLF

an

EMMY

*For the opportunity to produce this exciting program,
I would like to note my gratitude to:*

SHELL OIL COMPANY

*G. Gordon Biggar,
Vice-President, Public Relations*

and

KENYON & ECKHARDT, INC.

*James Dearborn, Vice-President
Jack Heaton, Vice-President*

FRED RAPHAEL
*Producer-Director
Directors Group Motion Pictures*

close study, and find a frame of reference in which to talk about it. Then the graphics can be freewheeling."

In stressing the supremacy of content over style, Mr. McCall remarked that he finds the now-fashionable dictum of Marshall McLuhan, "The medium is the message," cockeyed. But, he remarked, some of McLuhan's insights are useful. "The question is, what do we do with them?"

Mr. McCall continues to write ads, although most of his time is spent in planning campaigns, as is Mr. McCaffrey's. The board chairman said he didn't want to find himself bogged down in administrative details, and blocked off from the day-to-day agency operations. He remarked that too many top agency executives find themselves involved in the agency-management business, no longer in the advertising business. Running an adman's ad agency, Mr. McCaffrey and Mr. McCall try to keep everything working as smoothly and uninhibitedly as possible, with no protocols or hierarchies to be rigidly observed. "T/O's are for the birds," said Mr. McCaffrey. Anathema to him is memo warfare and telephonic-status-seeking. If a man's phone rings and he's there, he's to pick it up first, not let his secretary run interference. "If a guy wants to tell somebody something, he should walk into the other guy's office and tell him, not draft a memo."

Legs, Not Phones

The results of such "work—not status" orientation are apparent in a tour of the agency's ninth floor layout in the Grolier Building on Lexington Avenue. All doors are open; and there's a continual going and coming of secretaries, office boys, copywriters, artists, producers, account men, media men, and department heads. Legwork replaces the telephone; the scene could be described as animated. As ambulatory as anyone else, David McCall may pop into the reception room to usher in a visitor, even one of less than economic importance.

The results of the "straight advertising" policy can also be seen in



To oversee the expenditure of nearly \$1.5 million this year, a large part of which will go to network tv for the first time, Harvey Kahn was named advertising manager of Multiple Toymakers, a division of Lorai Corp. He previously directed advertising and sales for American Character, Inc., and was with Wexton Advertising.

current tv commercials produced by LaRoche, McCaffrey and McCall. Taken together, they have an uncluttered look; the focus is on the product or the product's chief use. Their simplicity is designed to make them stand out, be seen, heard, and remembered in today's flood of tv impressions.

In a Norelco shaver film a spokesman demonstrates the product, but the cutoff is at his neck, thus ensuring the eyes will be centered on the shaver, which remains in center frame throughout. A spot for Ben Gay focuses on a typewriter as the product's benefits are typed up. A film for Martinson's coffee focuses on a glass cup and stays there as the cup fills up with coffee, swirling in slow motion. Even an animated film, drawn by Fred Mogubgub, tells a straight advertising story about how Quaker Oats set out to make Quaker Life cereal the "most nutritious you ever ate," packing it with protein, niacin, iron and other things needful for health. "But people bought it for the wrong reason. Because it tastes so good! But it wasn't supposed to taste *this* good!"

Overseeing the production of tv commercials at LaRoche, McCaffrey and McCall is John Sidebotham, senior vice president in charge of art

and commercial production. A tall, lean man who inveterately wears yellow suspenders, Mr. Sidebotham joined the agency two years ago from Young and Rubicam, where he had headed all tv production.

Mr. Sidebotham had known two "McC's" at Y&R. At one time Mr. McCall tried to get him to join Ogilvy. But when Mr. McCaffrey and Mr. McCall took over what was to become their own agency, Mr. Sidebotham joined them. He said he liked the challenge of having single responsibility for the visual in a new agency, and the chance to share in its growth. Beyond that, "I've always had great respect for Jim and Dave," Mr. Sidebotham said. "I like their attitudes toward life."

How did it feel to move from the giant Y&R to a smaller agency? "Here there's an immediacy, a quicker response to what you do. Larger agencies can support superfluous people, but in a smaller place, everybody must come through. You can't have any one-idea-a-year men."

Professionals All

Working with Mr. Sidebotham are Jay Bottomley, vice president and broadcast business manager, and Thomas G. Yohe, vice president and supervisor of tv art and production, along with Keith Gould, vice president-supervisor of print art. Mr. Yohe followed Mr. Sidebotham from Y&R.

Mr. Bottomley has a wide background in producing both commercials and tv programs for Young & Rubicam. At one time, he supervised the Goodyear Paul Whitman show; at another, tv series for General Foods and P. Lorillard. Mr. Yohe was a tv art director at Y&R.

The overall responsibility for media rests on William Weilbacher, who heads up broadcast and research. Mr. Weilbacher, who has published a number of books about media and research, was vice president in charge of research at Dancer-Fitzgerald-Sample.

One of the best things about La Roche, McCaffrey and McCall, Mr.

Wlbacher said, is that the senior people are all advertising professionals—unlike some agencies where the men are merely administrators or managers who “might as well be in banking.”

The media department, headed by veteran media director Frank Minehan, has 14 all-media buyers. Three media supervisors report to Mr. Minehan, a tall, ascetic-looking Boston Irishman who was with Sullivan, Stoffer, Colwell & Bayles before going to LaRoche. Before that he was media director of Lever Bros. in Cambridge. Mr. Minehan came to New York in 1946 as media director at Pedlar & Ryan, then moved to S&B.

Many Changes

Working with Mr. Minehan is veteran broadcaster and agency man, Humboldt Greig, vice president in charge of station relations.

As a broadcasting pioneer, Mr. Greig has witnessed many a change at the agency and sees no limits to its growth possibilities. Mr. Greig has worked with Mr. LaRoche at S&B in programming and sales; later he went to Du Mont in a similar capacity. After a stretch at Du Mont, Mr. Greig devoted himself to the management of interests he owns in radio before joining LaRoche in 1957. “It’s become an entirely new operation,” said Mr. Greig, “well-staffed, with knowledgeable, decent, realistic, nice guys.”

Although the media department is located a few floors below the main-floor conference room, there’s no sealing-off in function. “Everybody is in on everything,” said Mr. Minehan; “everybody plays a part in shaping the recommendations.

As it now stands, the agency’s media department can easily be expanded to handle more accounts in the surge of growth widely expected to occur there. “With continuing growth, the basic setup will not change,” Mr. Minehan said, remarking that expansion could be horizontal at the media supervisor level. The structure could be adapted to the needs of new accounts; for ex-

ample, if an account were to require a buying unit, it could be set up as a department within a department. Today’s media supervisors could become tomorrow’s associate media directors.

Currently, the youthful agency is experimenting with computer operations “to take away some of the detail work from the buyers, and free them for more creative buying.” But, cautioned Mr. Weilbacher, the agency probably won’t buy a computer until billings reach the \$50-million point. “We’re problem-oriented, not computer-oriented.”

Just as there are no hard and fast divisions between the writing and designing of ads and their placement at LaRoche, so there is no isolated marketing or planning think tank. Peter Callery, senior vice president in charge of marketing, said that the agency involved itself intensively in the clients’ marketing efforts, especially in the area of new product development. Mr. Callery joined the agency last year, from Young & Rubicam, where he was executive director of marketing and promotion. Weatherbeaten, looking something of a deskbound Gary Cooper with teal blue eyes, Mr. Callery had extensive retail experience before going into the agency business (Y&R) in 1959.

No-Nonsense Approach

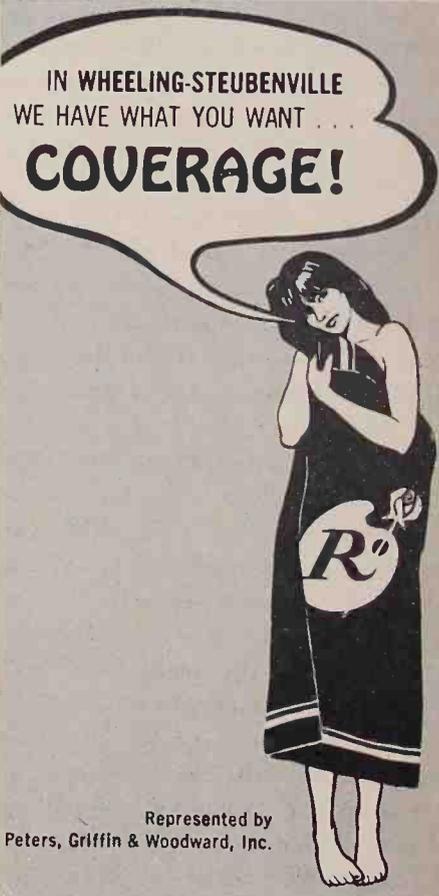
With men like Callery, and Weilbacher, and Minehan, and Oxner, and Sidebotham, and Greig, and Yohe, and Gould, and Bottomley, the agency is strongly covered on all bases. It’s an assemblage of proven talent, backed up with bright youngsters, that seems startling in an agency of its size.

But it’s apparent that Messrs. McCaffrey and McCall have been carefully laying the foundations, and setting up the kingposts, for what may become one of the strongest agencies of the next decade. They are following no fashions, and are avoiding fast-buck propositions. They are out to make no-nonsense, imaginative, straight advertising for straight advertisers. In a sense, straight people talking to straight people. ■

Netcomp (Continued from page 33)

punched in a request for competitive programming for a certain show in all markets. Once more, before his hands were off the keys, the information was clacking onto a sheet of paper and the entire process was complete in a matter of seconds. Mr. Jamison beamed. Freda hummed.

Back in his office Mr. Jamison recounted Freda’s versatility. “We’ve found clearances up one and a half per cent since September. This isn’t attributable to Freda, of course, but she enables us to be able to take instant and exact stock of where we stand. I know what every affiliate is running and I can bill advertisers directly from the computer. We are eliminating sales order forms and now have new forms that run directly off of Freda. To give you an example of the sophistication of this process,” he said, “we have a morning rotating plan, a two-hour block. If we have an advertiser who wants to buy two spots a day we can have



IN WHEELING-STEUBENVILLE
WE HAVE WHAT YOU WANT . . .
COVERAGE!

Represented by
Peters, Griffin & Woodward, Inc.

WSTV-TV 9
A RUST CRAFT STATION

Freda space them evenly throughout the week. We can even work out salesmen's commissions on the machine, and in fact, we can ask Freda comparative questions like, 'What are we getting out of Benton & Bowles in terms of business?', and she'll tell us.

"Of course, the primary purpose of the computer is corporate records," smiled Mr. Jamison, "but we're the biggest users of the facilities at present."

Mr. Jamison punched in a series of numbers and out popped three lines which said:

0102811, KGMB
TRANSACTION 010 NUMBER
008 STATION 05 FEB 25, 1966
11:52 AM
ED SULLIVAN 65-66 KGMB DE-
LAYED 07 DAYS DELAYED
START TIME 0700PM SUNDAY
END INQ

which means, that *The Ed Sullivan Show* would be delayed one week on station KGMB-TV Honolulu, Hawaii. This is elementary but it indicates the clarity and the completeness of the information that Freda delivers.

The man at CBS in charge of the general functioning of the computers is James Walsh, director of systems and procedures. Mr. Walsh pointed out that Freda's memory tank has to be "dumped" or drained every so often, which means that there is no historical record of CBS functions available at any given moment. All the knowledge that is dumped is stored, however, and can be re-introduced to the drum if and when it is needed.

NBC has on order an RCA 301, the Spectra, which is due for delivery sometime early in 1967. NBC currently has a brace of technicians down in Spectra school, learning how handle the machine. The network is currently "making do" with an old IBM memory unit.

Steve Flynn, director of sales services at NBC, is in charge of coordinating computer efforts in terms of clearances and affiliate relations. "We started out with computers just in time, before sales got so fractionalized that we couldn't keep track of them," Mr. Flynn said

in his office in Rockefeller Center. "We now convert clearances to IBM cards on a monthly basis." Mr. Flynn said that the basic operation that the computer was used for was inventory control.

When a sale is made the computer will turn out the first page of the contract and the station orders on teletype. The NBC computer set-up at present has neither the speed or

obtain an overall picture of an affiliate's performance is disconcerting to the stations that regularly pull called programming "tricks."

To give an idea of the difference in capacities between the machine currently being used by the network and the Spectra, Mr. Flynn explained that the IBM machine could store only 20,000 units of memory or characters, while



MR. WALSH AND HIS FABULOUS MACHINE

the capacity of the CBS system, but the Spectra will close that gap, according to Mr. Flynn. "Soon we will be able to have the computer program product protection. We will have various codes for product categories. That, however, is still in the future. Though ultimately we will be able to keep instantaneous track of all affiliate programming, in addition to clearances, most everything now must be done by hand." Mr. Flynn pointed out that the time problem made it necessary to have daytime orders sent out 28 days in advance.

Mr. Flynn chuckled when he was asked about the station's attitude about computerized affiliate relations. "The stations are not generally aware of the fact that we keep a running record of their clearances and preempts and the dollars involved. In other words, we are using the computer to tell us that station xxx-TV is costing us \$6,000 worth of preempts a week." The idea that a network can readily

Spectra will contain 132,000 characters, and each character will be able to hold more than one item of information.

Do more computers mean less jobs?

Says Mr. Flynn: "What is important to note here is that there are more employees involved in the function of the computer and the statistical records of affiliate relations than there were before the advent of computers." It has been admitted that though there are more total jobs around, they do not employ the same people that were once involved in affiliate relations. The transitional period between the changeover at NBC from hand records to computers did cause considerable difficulty in the employee and billing field.

ABC just now is in the peculiar situation of being betrothed to International Telephone & Telegraph. The network is being very "hush-hush" about any plans it has to introduce a free data access com-



“What do you suppose he meant when he said he takes his whole office with him whenever he visits a client?”

.....

Those portable media/market files
 Accompany buyers for myriad miles.
 On land, at sea, or in the air,
 In SRDS
YOU ARE THERE
 selling by helping people buy

..... **SRDS**
 Another exclusive exposure opportunity for Service-Ads in
 STANDARD RATE & DATA SERVICE, INC.

puter. Everyone expects that ABC will announce that it has acquired a computer through the ITT arrangement, but, as the deal has not been completed at press date, there is no official word. As one network executive put it, "We're only engaged to ITT, and we'll leave problems like that for the marriage."

To the extent that NBC is computerized, ABC has machines that assume the same functions. All the station clearance information has been put on cards, as is the case at NBC, there is only the lack of the free data access machine to provide instant information collation. The fact that ABC turned down CBS's offer of the latter network's old programmed computer is an indication that ABC has something definitely on tap.

At present NBC and ABC are somewhere around the same level of sophistication in their stage of computer development. It appears that NBC will receive delivery on its latest computer prior to ABC. Neither network, however, currently has the facilities to handle the flow of information and recall items as quickly as does CBS. The advantages of the free data access computers are numerous in terms of affiliate relations. And the stations themselves are enthusiastic about some aspects of the new set-up.

Smooth Coordination

What is now envisioned at all of the networks, and what is almost now a reality at CBS, is a smooth functioning coordination of the network-affiliate relationship, dependent on the benign omniscience of the computer.

The end is not the elimination of the human factor in the relationship, but the utilization of the machines' advantages to the extent that the entire process, from the first clearance of the show to the final billing and accounting, will be handled in a series of speedy and completely accurate operations. The general acceptance of the computerized mechanics of network affiliate relations should be around the corner. ■

Talent *(Continued from page 35)*

18 performers are currently working under the direction of program executive Ethel Winant in four weekly "improvisational" classes.

Miss Winant explained the emphasis on improvisations—wherein students are given settings and characters, but must create and ad lib the dialogue—as an attempt to help the young performers overcome their innate self-consciousness. The 18, she pointed out, had been selected from 350 who were auditioned, and therefore most have had considerable training and/or experience in dramatics, music and other arts. "We're using material from such productions as *The Knack* and *The Premise* because it's right for these young people; they're learning to work hard, in a group, with one another, to add the technique and assurance a professional needs. The performer who knows he can carry off a scene with his own talents, his own confidence alone, isn't frightened."

With Kenneth Geist, executive director of the Workshop, Miss Winant looks forward to actual productions of plays by the group, to which will be invited program producers, agents and others who might be in the market for talent. "We're going to work for a year," she said, "but we'll know in six months how we're progressing in our goals. Some performers will come along faster than others, of course, and our program is flexible enough to adapt to the individual need."



Charles E. Gates (l.) and Ben H. Berentson (r.), vice presidents and station managers of WGN radio and television respectively, have been named vice presidents and general managers of the facilities.

While Miss Winant noted that the early stages of bringing an actor of himself is "very private, but very demanding," the class isn't plating to bare walls. A group of theatrical professionals, including film directors John Frankenheimer, Franklin Schaffner, Lamont Johnson and others, serves on the Workshop board of directors. These men, said Miss Winant, will drop in now and then to observe the actors or to direct them in scenes. "In this way, the young men and women will be exposed to the professional world."

Auditions at NBC

The new-talent program at NBC-TV, as noted above, is less "programmed" than at either of the other networks, but is every bit (if not more) productive, said David Tebe, vice president, talent relations, at the network. "We think it's more important to a would-be performer to give him an audition than a scholarship," the executive said, "so our policy is to keep the door open to everybody." From the auditions, and from the regular procedure of seeking out talented people, NBC-TV has selected a small group of up-and-coming performers and writers who have been placed under exclusive contract. (Current contractees include 19-year-old Judi Rolin, comedian Adam Keefe, and Joan Rivers, who has made her mark as a comedienne, but who was also signed as a writer and program developer.)

Casting director Rick Kelly at NBC-TV detailed how his department operates: "For a while, we saw people—anybody—twice a week from one to four p.m., and it was a madhouse. Then, with the drift of talent to the west coast, and with a special audition set-up for *The Tonight Show*, we went to a schedule of appointments. We ask that performers write in, just so we can have a record of when they're scheduled and who they are, and we bring in four or six a day. Some weeks are heavier than others, but we see 20-35 people a week on the average."

Mr. Kelly was asked how young talent, new talent, finds out about the auditions; how they know the

innovation

Planned research innovation — a solid program of developing new and better ways to measure the full scope of television's audience — is the force which has created more useable information for television than for any other advertising medium today.

American Research Bureau's methodological innovations this year alone illustrate the point.

Multiple-set television penetration levels and viewing patterns are being adequately reflected based on special diary design and tested sampling procedures. Pace-setting color information is available for today's decisions because of yesterday's foresight and planning. CATV. UHF. Increased sampling precision. Higher cooperation rates. Matchless computer technology set to work on swifter, more efficient processing of data.

Innovation in research — responding to the medium we serve with ever-improved, more refined techniques — is the means by which we can continue to provide the best and most meaningful information on television's audience — the kind of information you'll find in ARB's 1966-67 Television Audience Research Program.



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salesman,
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Advertise
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Then
you'll
find out
that's what
you
should
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doing in
the
first
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That's what advertising is all about.

Television Age
Reaching TV's top 10,000

door really is open. "There are several trade papers young performers read," he replied, "and they have kind of a standing 'filler' story that NBC is holding open auditions. It runs every few issues, and we always know when it's run because the number of calls picks up right away."

"When we put someone under contract," Mr. Tebet noted, "it's a contract unlike any other that I know of. The Hollywood system was always to tie a starlet to a deal that gave her a few hundred a week; then if somebody else wanted to use her at a higher fee, the money went to the studio that had her under contract. The people we sign get, oh, \$200-\$300 a week, and they keep anything else that they make." The NBC talent contracts on the newcomers are usually for one year with options, he said, and Australian singer Diana Trask reportedly made something like \$50,000 in a year while under a network contract that paid her only about \$15,000.

Actors Need Money

A sometimes performer, interviewed while he clerked in a midtown bookstore, praised the NBC open-audition-and-contract policy, but also had kind words about the idea of sending talent to school. "An unemployed actor's chief problem is money," he said. "There's one network guy I know who thinks the best way to develop talent is to get into the production business and hire a lot of us, maybe to do off-Broadway shows of some kind. It's a great idea because it would give us both a salary we could eat off of, and a showcase where we might be seen. But we've got to pay for lessons, too, so if somebody wants to give you the tuition money, then you got your own money left to pay the rent."

Rick Kelly at NBC and James Hagerty at ABC both pointed out the difficulties in publicizing news of talent development programs. Since announcement of the Yale and American Academy grants, Mr. Hagerty said, there had been numerous requests from other schools for similar aid. "We tell them frankly we've gone as far as we can right now—



The board of directors of the American Research Bureau has named Peter Langhoff, formerly senior president for research at Young & Rubicam, as ARB president and chief executive officer. Prior to entering advertising, Dr. Langhoff was director of research services for the Veteran's Administration.

but in the future, there might be expansion of the program." (The impending ITT merger, he hinted, with the financial resources that it might bring to ABC, would play a part in any expansion.) He defended the company's selection of the American Academy by pointing out it is the oldest English-speaking acting school in the world; the choice of Yale for the writing fellowships was based, he said, on the quality of that school's widely recognized drama department—and not because the Yale Corporation holds a large block of ABC stock.)

"When people hear we've signed one person to a contract," said Rick Kelly, "we're flooded with calls from others who want to be seen and signed, too. Now, our problem is that we're not really in the production business these days—except for a few shows—so it simply doesn't make sense to keep a large stable of talent. The Hollywood studios, some of them, still do it; they sign people and let them sit around for six months, drawing a salary and doing nothing but growing fat and lazy. That's not good for anybody."

Dave Tebet agreed: "We have the problem of getting producers to use talent, no matter how good we think a person is. So we can't sign everybody. But right now there are two

...we think are potential stars, so we're giving them the money to pay for their schooling. It's not a fancy loan—more in the nature of a loan. All we ask in return is that when they get out of school, we get the first look at them in front of a camera."

...the American Academy of Dramatic Arts, Frances Fuller was asked how many students go through the school's courses in a year's time. Counting all the youngsters taking dance lessons, and the summer courses," she said, "it's about 1,300." "With that many potential performers, from just one school, is there really a demand for scholarship programs that bring in a few dozen more?"

...Ms Fuller laughed. "A great producer once said you must cast a wide net to find one talented person," she said. To winnow out the 16 ABC scholarship students, 55 local ABC-TV affiliates screened 25,000 applications and auditioned 3,500 finalists. The net obviously had been thrown wide and far.

Talent is 'Out There'

...in west coast talent department was looking for a few specific types for roles last year," said Rick Kelly at ABC, "and in four days here in New York, 200 actors were interviewed. This is what I tell people when they ask where the talent will come from in the future. It is out there—in the colleges, the high schools, the little night clubs and summer stock and community theaters. It must be uncovered, that's what's important." He told a familiar story about the star—it could be Sam West or Carol Burnett or Gene Garner or Raymond Burr—suddenly a high-salaried performer... after years of struggling in cheap jobs.

...Where is the new Bob Hope? Well, he might already be here. Maybe it's Don Adams, or Corbett Monica, or somebody who's in a little night club in Nebraska. The chances are they've already been discovered, too—maybe by a small agent who will get on to a bigger agent, or maybe by a high-school drama teacher who told him he has talent and should go to New York or Hollywood. If

the person has the drive to get into a very, very tough business, he'll be uncovered. I'm not saying it will happen tomorrow or the next day, but he'll get his chance."

Jim Hagerty was asked what apparent opportunities television had for the young performer. Would a graduate of the American Academy's courses in "Fencing," "American Mime," etc., want to play a cowboy extra in a western? Would a graduate of the Yale playwriting course want to turn out scripts as part of a *Bewitched* writing team?

Mr. Hagerty nodded in agreement with some of the doubts expressed, but emphasized that the new *ABC Stage '67* was designed to lure young talent, particularly in the writing field, back to television as a showcase. "The first year," he said, "sure, we're using a lot of established writers — Truman Capote, Richard Adler and others—but there are people working on the series, too, who are new to television. And it's our hope that the series will last—not just as *Stage '67*, but as *Stage '68* and on into *Stage '70*. What we're going to do is show the new talent that there is a place for their product on ABC, that if they've got a great dramatic script, or a musical or whatever, that there is somewhere on tv where it can be used."

On-Air Pressures

At CBS-TV, Irwin Segelstein, vice president—programs, New York, discussed a previous "showcase" that his network had put on the air for the express purpose of developing new talent. The effort of a few years back was a Saturday mid-day series of hour-long dramas, written by new playwrights and performed by "unknowns." Mr. Segelstein noted that the pressures of turning out a weekly show had often impinged on the development of the performers, "although the on-air discipline itself is good." Another executive brought out the fact that rising costs of course played a part in the series' demise: "When costs go up as they have, there is a tendency to go for the rating blockbusters, even if the show is on Saturday morning. You think

to yourself, 'Okay, we'll get the biggest Saturday morning audience.'"

Mr. Segelstein acknowledged that the current CBS Actors Workshop program isn't as impressive, perhaps, from a publicity or promotion standpoint as have been some other efforts. "But we're not looking for a big fanfare; all we're looking for are young people who need and welcome the kind of training this project can give. Right now it's 18 performers, and we just kind of quietly sneaked into the thing. Still, 350 applied, and that indicates there are an awful lot of actors who heard about it without a lot of horn-blowing and who think it's worthwhile."

The executive noted that the workshop idea had evolved out of the programming department ("Mike Dann suggested it") and had met with a ready nod from management. "We're not going to restrict it to 18 students, or to one year," said Mr. Segelstein. "If it works as we think it will, we'll go to 29 students, or whatever number we can handle, and



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Berkshire
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we'll open a workshop in New York, too."

Robert Dale Martin, director of Talent and casting, noted that CBS also has a regular open-audition policy, with the casting department seeing variety performers once a week, dramatic performers twice a week. In addition, the *Repertory Workshop* series of half-hour programs produced by the five owned stations gives talent in five markets a chance to be seen in each area as the programs are swapped. And, finally, the network's Sunday morning *Camera Three*, *Lamp Unto My Feet* and *Look Up and Live* all are heavy users of relative newcomers.

Same Old Story?

In spite of the efforts, not every struggling performer can squeeze through the open doors. "I auditioned for one of these things," said the actor-turned-bookstore-clerk, "and never heard from anybody. It's the same old story: if you know somebody you make it; if you don't, you don't. These big network scholarship plans are swell, but they don't get you a job. They get lots of headlines in the trade papers and tv columns, and I bet the Congressmen in Washington think they're great, but you still have to make the rounds of the agents' offices and hope for that break, or the connection with the guy that knows the guy. It's a rough business, and I tell anybody I can to stay out of it. You get to the point where you know the only one that believes in you is yourself, but you keep hunting somebody else who will believe in you. Meanwhile, you sell books or you usher in a theatre or you write home for more money."

"He's right," said Rick Kelly at NBC. "He and a lot of others hang on and make the rounds; they come back time after time. And one day one of them makes you sit up and notice him." Dave Tebet added that one more thing that the networks can do to encourage young talent—in addition to training plans, exposure plans and referral plans—is "simply to say 'no' in a nice way, so the performer doesn't get thoroughly discouraged. ■

Bounce (Continued from page 36)

"Because," Saul Waring ticked off on his fingers, a Roper study showed people are interested in religion first, sports second; you can't find a clubhouse on a golf course that doesn't have a mob of players around the tv set when a match is on: tv sports programming gives you the same kind of *selective* audience that sports magazines do and gives you the *mass* sports-minded audience, too; and Spalding decided to be first to capitalize on all this. It's natural, the Spalding name is identified with sports and sports alone; a competitor—Wilson—sure, they're in sports, but they're in meat packing and a half-dozen other things."

Building a Franchise

Mr. Waring, tall, and Mr. Wilber, short, rose to lead the way to a screening room. "We're not in television to build distribution," said Mr. Wilber. "We're 100 per cent national—and international—now. What we're trying to do is build a consumer franchise. Most golfers consider the purchase carefully when they buy their clubs, but the balls are generally an impulse item. And once a player has made his initial choice, he usually plays that brand of ball forever—unless something induces him to switch. It's our job to



Martin Bergman has joined KTTV Los Angeles as national sales manager, moving from Metro Tv Sales in New York. He was originally with KTTV in local sales, later and moved to the station's national sales office, and when the station was bought by Metromedia, transferred to Metro Tv Sales.

get him to pick our brand first switch if he's using another."

While a projector was being fixed with a reel of commercials, Mr. Waring pointed out that the golfer tennis player had to be made to size that Spalding equipment was best. "Often, if a golfer is not putting well, he'll blame his equipment and move to something else. If Spalding, he'll say, 'I know equipment is the best, so there's something wrong in the way I'm using it.'"

Lights off. Projector on. A ball fills the screen in a tight close-up. It speaks in a soft, friendly voice. "I'm a Spalding Dot. He's going to putt with a five iron." The voice is discouraged. "Oh, oh, should use a four. He'll never make it." The ball of the putter drops in front of the ball, behind it, taps it. The ball rolls through the grass, cropped and mowed as a good green should be, but looking like a jungle growth. It fills the screen. "Even as good a Dot is," says the ball's voice, "but not going to—" The ball drops into a cup. "Luckeee," mutters the voice in a gee-whiz tone.

Bub-a-bub-bub

Another spot. A basketball bounces forward, larger than life. "I'm Spalding bub-bub-bub-basketball," says, bub-bub-bouncing. Then a tennis ball gets the *ooof!* knocked out of it in a fast game. In a dozen commercials, no human face appears—only hands swinging clubs or rackets and feet churning in frantic action.

"In a sports commercial," says Mr. Waring, "the tendency has always been to concentrate on the golfer making the shot. Tv coverage has made recognizable celebrities out of players like Jack Nicklaus and Mickey Mantle. But you put a human on the tv screen and he's 15 inches high; the golfball he's hitting is pinpoint. We made the ball 15 inches high, so the emphasis is on the product, not the user."

Group Productions, he answered, had shot the commercials, often breath-taking in their quick-cuts and close-up-to-the-action feeling. "They had a cameraman who picked up the camera and ran back and forth

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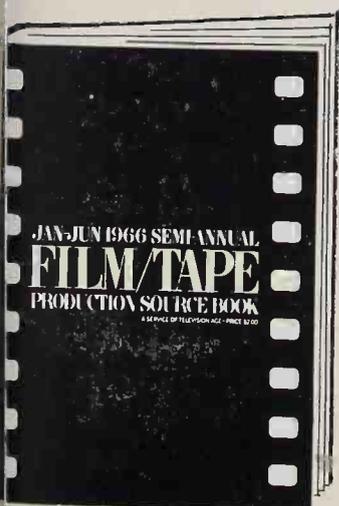
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A SERVICE OF **TELEVISION AGE** \$2.00 per copy

front of the tennis players," said Mr. Waring, grinning. "Once the ball slammed him right here" — he touched his forehead between his eyes—"and he went right on filming."

"We used real pros for all the players," Mr. Wilber squeezed in. "The guys who see the commercials would notice right away if an actor wasn't gripping the club right. So we used the pros, even if you do only see their hands or feet."

The Spalding network-and-spot splash, which will run through June, seems to be a real breakthrough for the medium of television. According to TvB, just over \$1 million was spent by sporting goods advertisers in both network and spot tv in 1965—and that was 16 per cent less than had been spent in 1964. The preponderance of advertising, too, was for such things as boats, outboard motors, guns, roller skates, massage and exercising devices, fishing and bowling equipment. Spalding's promotion of golfballs, tennis balls, baseballs, footballs and basketballs undoubtedly will lead competitors to investigate the medium. "We've heard of interest by others already," said Mr. Waring.

Touching all bases, the campaign employs minutes, 20's and ID's, and they're being aired in color and/or black-and-white.

Pancho Sells

There wasn't any pressure from Spalding dealers behind the company's move into tv, Mr. Wilber noted, "but when we talk to them, one thing they always ask for is more brandname advertising. The sporting dealer likes it when a customer comes in and says 'I want a Pancho Gonzales tennis racket.' He wraps it up and rings up the sale. His problem is the customer who comes in and says, 'I want to play tennis—what kind of racket is best for me.' This means he has to demonstrate half-a-dozen rackets and take a lot of time. We think television can do the pre-selling for us.

"And the early reaction from the dealers—we've been on the air just six weeks—is tremendous." ■

Wall St. (Continued from page 46)

change technology, Unitrode Corp. spends about 5 per cent of its net sales on research and product development. It has eleven of its 388 employees engaged in full-time research activity. An additional seven are occupied in part-time research. All expenditures on research are charged to earnings.

Many Customers Now. At the last report, for the calendar year of 1965, the company had 600 customers, with the ten largest accounting for 36 per cent of Unitrode's volume but with no one customer accounting for more than 11 per cent. The Government accounted for 65 per cent of the business. By comparison with the preceding year the number of customers increased by 20 per cent, and the dependence on any one customer dropped sharply.

It's estimated that there are about 20 other competitors in the field, most of them selling at prices below those charged by Unitrode. Pricing is one of the most dangerous areas in this field for a sudden oversupply can produce a drastic decline in prices and wipe out profits abruptly. This happened in the industry several years back when such companies as Transitron and Texas Instrument, among others, were caught in a price squeeze.

The major protection that Unitrode has is in the manufacturing rights it obtained under a license agreement from Carman Laboratories. The agreement gives Unitrode exclusive manufacturing rights and the rights to sublicense. The license runs concurrently with the patent rights, and the last of which expires in 1982. The licensor can, of course, cancel the license if Unitrode fails to make royalty payments equal to 1¼ per cent of net sales. Western Electric Corp., the A.T.&T. subsidiary, has inquired if Unitrode would be interested in acquiring a license under Western Electric patents covering semiconductors. Unitrode has declined the offer and there seems to be an element of uncertainty on this issue.

News (Continued from page 46)

graphic differences. He has established a workshop at the project New York headquarters to coordinate the crews visually so that they approach similar problems in similar ways, especially in regard to light camera manipulation, and usage. "The film has got to hold together from beginning to end," said. "Since it will be photographed especially for television, we all have to have similar standards. For example, with the small tv screen, we have to resist the temptation of sweeping panorama shots."

As now conceived, the project begins at the beginning. That, of course, means before man and, according to Mr. Elisofon, inside volcano in Uganda. It will move to broad areas of the continent, concentrating on geography and natural resources, and then to the first primitive men on earth. It will trace the lives and development, through the centuries to the present. Later in the evening, it will examine the continent's culture and art, significant of its geographical position as well as the role and conflicts of the emerging countries. There will also be a section on Africa's animal societies.

Promotion Ideas

The ABC promotion department is now plotting a huge campaign which all divisions of the company are expected to contribute. Ideas that have already been thrown out are publishing programs for the show; advertising; publishing a book to be read in conjunction with the show; and releasing a record for the show.

Although an attempt by a major network to condense the entire past present, and future of a continent into a full evening's prime time is new, it is not unknown for a major network to devote an entire evening for a special program. Last August NBC ran a single evening on the U.S. Government White Paper on Vietnam. In 1963, NBC also spent three hours on race relations in America.

In the picture



MR. WULFHORST

'Spot isn't fun anymore.'

The only thing currently livening up Bob Wulfhorst's spartan office at Geyer, Morey, Ballard is a small needlepoint sampler on the wall behind his desk, saying "Love will Triumph." Mr. Wulfhorst, media director and newly named vice president, says the sampler was given to him by his wife for Valentine's Day ten years ago and that it's not meant as a joke. Mr. Wulfhorst has only been in his GMB office for a matter of weeks, so he isn't yet in a position to talk about triumphs at the agency, but his wide and varied experience in media serves as proof of love's past effectiveness.

A "veteran" in television media, Mr. Wulfhorst started in advertising back in 1948, "when you still bought broadcast on the results of direct-mail questionnaires." Since he has served with a number of agencies, he has become well-versed in many aspects of media, marketing and research. Actually, Mr. Wulfhorst's advertising career itself is the result of long deliberation on his part. After he finished his education, following World War II, he took a job with a chemical company. He felt, however, that real future would lie more with the distribution end of the economy than with the production aspect. "Where would I best fit?" he asked himself, and decided that advertising was the answer. Mr. Wulfhorst took a job with the William Esty Co. as a copywriter, and his media path was in hand.

From Esty Mr. Wulfhorst began a round-robin of agency shifts that sometimes meant a new shop a year. The moves, however, were mostly at the instigation of a prospective employer. In 1954 he joined Dancer-Fitzgerald-Sample as associate media director; in 1960, he shifted over to Needham, Louis & Brorby where he served for four years as director of media and research. Prior to his recent switch to GMB, Mr. Wulfhorst was vice president in charge of media and a member of the marketing plans board at McCann-Erickson, Inc.

Sitting under the "Love will Triumph" sampler, the executive expounded his views on what makes a good media man. "A media man can be more useful if he has 'more than one string to his bow', or as I prefer to say, more than one 'faith.' I think that it is imperative for the media man to learn all phases of the business, and that includes marketing and research. If you want to advance you really must have two jobs: the one you have and the one you want. But," he said, "don't neglect the job you have trying to get the one you want, and vice-versa."

Mr. Wulfhorst went on to say that he has always tried to get people around him who could be imaginative and think for themselves. "I'd rather have somebody working with me who doesn't know much about media but who can get the big picture other than some media expert without a whit of awareness."

When asked his views about changes in the broadcast medium during his career, Mr. Wulfhorst mentioned the current state of spot television: "I frankly don't think that spot is as much fun as it used to be. It's a seller's market. So many advertisers are trying for the same time and so much money is being spent that there's a lot of competition."

Mr. Wulfhorst was born in the heart of the advertising world, New York City, and attended Hobart College until his education was interrupted by the war. He served in the Navy, finished up his college and went on to obtain an M.B.A. in marketing and advertising at night school while he was working in media. He is now married, has a daughter and has a home in Manhasset, Long Island, where he attempts a little sailing on weekends. Mr. Wulfhorst keeps up on the science—chemistry—he turned from when he entered the advertising field, and also considers himself a history buff. He is a strong individualist and warns media men "not to get caught in a figure rut."

A group of college kids in England, going through some sort of "Hell Week," recently pulled off a stunt that once more shows the public's overwhelming interest in television. The kids rented a movie camera and put on sunglasses, then set the camera up on a neighborhood street. In no time at all they were surrounded by the local housewives, who wanted to know what was going on.

The people were told a tv commercial was in the making, that the product was a brand of beans, and a number of "extras" could be used if they were willing to work without pay. The response was remarkable: about 75 housewives agreed to participate. They were outfitted with some cardboard signs that simply said "BEANS" and were told to march up and down while they chanted, "Beans! Beans! Beans!"

Now, the students withdrew, ostensibly to set up their camera on a nearby rooftop so they could get a long shot of the bean-hungry crowd. "Keep marching and shouting," the people were told. "It will take a while to set the camera up." Re-

porters who arrived on the scene some 30 minutes later said the women, hoarse and perspiring, were still marching. The students were long gone, laughing somewhere over a pint of "mild and bitter . . ."

The story, of course, would have a better ending if the kids had had film in the camera, had photographed the crowd, and had sold the footage to somebody at Campbell's. But that would be how Hollywood would do it.

* * *

Most - interesting - "grabber" - on - a - press - release - of - the - week department. First line of an NBC-TV newsflash: "A blue-eyed blonde beauty who made her professional debut in the nude will portray the granddaughter of John Granger on NBC-TV's The Virginian . . ."

Upon reading further, it develops that the 17-year-old actress, Sara Lane, made that professional debut at the age of 9 months in a tv soap commercial.

* * *

Three weeks before the Emmy

Awards were passed out, WPIX York received a plaque honoring the nomination of a documentary produced as "best documentary of the year." The show was *Russian Revolution*, which the Academy presented in 1959! No, the Academy of Television Arts and Sciences hadn't added another category (for Best Old Show) to its lengthy list. The plaque, mailed to the station's news director some years ago, had been in the Office's dead letter department that length of time, and had been returned to the Academy.

* * *

Speaking of Awards, the All-Sloan Awards that go to stations and networks which do the best in promoting highway safety, CBS-TV's National Driver's Test has two different classifications: "Sustaining" and "Commercial." Officially at Shell Oil, the program's sponsors are still trying to figure it out.

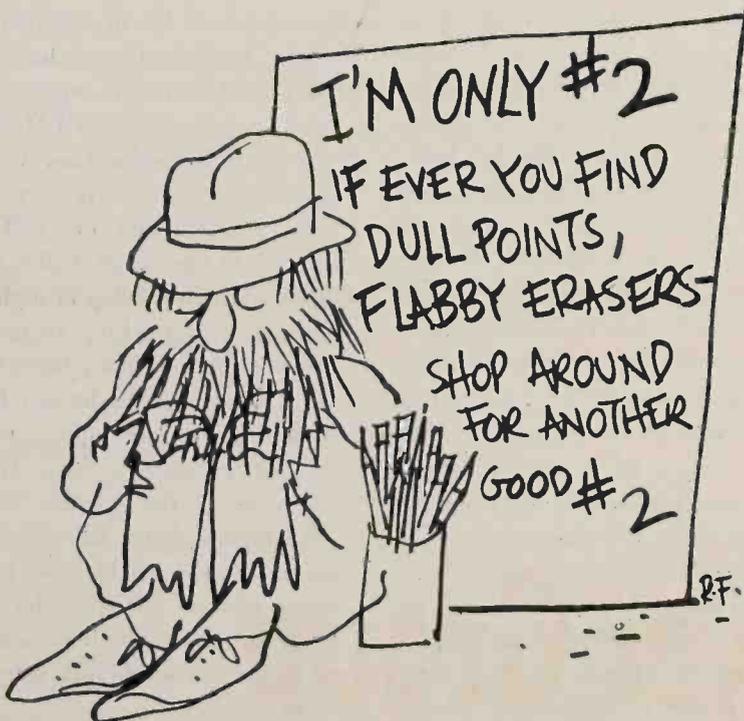
* * *

Another item from England in *The New York Times*: the city of Hastings—where William the Conqueror defeated the English in 1066—commissioned a 243-foot tapestry depicting the major events of the last 900 years since that date. "The tapestry starts," said the *Times*, "with the Battle of Hastings and ends with the invention of television and the coronation of Queen Elizabeth II. Its style is that of a comic strip."

Comic strip? Is that a jibe at television? Or the Queen? A bit more dignified in either case, please.

* * *

Did it strike anyone else as odd that the new "Buster Keaton Award" for the "best television spokesman" of 1966, in the American Tv Commercials Festival, was named after a performer who never spoke?



Can TV use
a shot in
the arm?

We say yes.

nd right now in major cities across the country we're preparing the medicine.
ompetition.

olelo got some first, with the inauguration of WDHO-TV 24 this month.

Other cities will follow: Pittsburgh, Atlanta, San Francisco, Cincinnati, and the
Boston area.

There will be six Overmyer stations in all, and all planned for this year.

It has a very healthy dose of competition. We think it will be good for everybody.

Most importantly, that long-suffering member of the population known as The
viewer.

Overmyer Communications Company, 201 East 42nd Street, New York, N.Y. Represented by
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The Overmyer Group

The most colorful Television Market in the nation...



Dallas-Ft. Worth

THE IDEAL COLOR TEST MARKET!

Among television markets with 4 or more stations, only in the nation's 12th ranked TV market... Dallas-Ft. Worth... are all the stations fully equipped for color — studio, film, slide, video-tape and network.

Add to this a booming sale of color receivers in the area and you have the market most ideally suited for your next color test campaign.

KRLD-TV
4

WBAP-TV
5

WFAA-TV
8

KTVT
11